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B. BHATTACHARYYA, M. A., Ph. D.,

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KĀVYAMĪMĀMSĀ

OF

RĀJAŚĒKHARA

EDITED BY

THE LATE Mr. C. D. DALAL, M. A.

AND

PANDIT R. A. SASTRY

REVISED AND ENLARGED

BY

K. S. RAMASWAMI SASTRI SIROMANI

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CONTENTS.



	PAGES.
Preface to the third edition	vii
Preface to the second edition	ix
Introduction to the third edition	xii
Introduction to the first edition	xxviii
Abbreviations	xlvi
Summary	xlvi
Text	1-112
Explanatory Notes	113
Table showing portions borrowed from the Kāvya- mīmāṃsā	265
List of works which offered materials to Rājasekhara	266
Index of verses	267
Index of proper names... ..	276
Index of geographical names	278
Appendix I. Identification of geographical names ...	281

Preface to the Third Edition.

The third revised and enlarged edition of the *Kāvyamīmāṃsā* of the celebrated author Rājasekhara, published as No. 1 of the Gaekwad's Oriental Series is now presented to the public. The *Kāvyamīmāṃsā* with which the Gaekwad's Oriental Series was inaugurated in 1916, has proved to be popular with scholars as also with Universities, many of them prescribing the work as a text-book. The first edition was exhausted in 1924, and the second in 1933, and the third is going forward with several new features which, the present editor believes, will enhance its usefulness for scholars and students alike.

The text of the present edition is once more collated with MS. No. 6065 of the Oriental Institute, Baroda, which is a transcript of the original paper MS. preserved in the Wādi Pārśvanātha's temple at Pattan. This MS is marked B. in the previous editions. Quotations from the *Kāvyamīmāṃsā* in later works have been carefully compared with the text, and this has enabled the present editor to suggest several correct readings of obscure and incorrect words which had crept into the previous editions. Emendations such as these have been added to the text in square brackets.

Another noteworthy feature of this edition, to which attention of readers may be drawn, consists of the elaborate and exhaustive notes on words and passages of the *Kāvyamīmāṃsā* which have a bearing on the past history and culture of India. It is hoped that with the help of these notes, it will be possible for students to appreciate the remarkable scholarship of Rājasekhara more fully and more comprehensively.

Among the *apparatus criticus* added to this edition, mention may be made of a list of earlier works which Rājasekhara utilized as source-books in preparing the *Kāvyamīmāṃsā*. This has been given in an Appendix to this edition. In another Appendix identifications have been given of 212 geographical names mentioned in the *Kāvyamīmāṃsā*. Many of these geographical names have been treated in Cunningham's *Ancient Geography of India*, and the *Geographical Dictionary of Ancient and Modern India*

by N. L. Dey. These two works form the background of this Appendix and no references have been given while dealing with the identifications proposed therein, unless I had reasons to differ from them.

In preparing this edition, I have received help from various sources, and in this respect, I am particularly indebted to Mahāmahopādhyāya S. Kuppaswami Shastri, Professor of Sanskrit, Presidency College, Madras who has offered numerous suggestions in emending the text; to Dr. B. Bhattacharyya, the Director of the Oriental Institute Baroda, who revised the press copy and proofs of the whole of the English portion; and to Mr. M. A. Joshi of the Oriental Institute who helped in collation and prepared the press copy of the notes and appendices.

Oriental Institute, Baroda, }
10th July 1934.

K. S. RAMASWAMI SASTRI.

Preface to the Second Edition.

The text of the Kāvya-mīmāṃsā has been based on two MSS. from the Pattan Jain Bhandārs, designated A and B.

A is a palm-leaf MS. belonging to the Bhandār deposited in the Vakhatji's Sheri in Folia Wādā. This is the very MS. mentioned by Dr. Peterson in his 5th Report. The MS. is very correct and reliable, but unfortunately it is incomplete and much injured. It is 13"×1 $\frac{3}{4}$ " with 5 lines on a side, and consists of 4-11, 13-25, 29-54 leaves and 8 much injured pieces containing the ends of the 16th and the 17th chapters. The fourth leaf begins with ग्रन्थमीरुप्रियार्थम् (second chapter page 4 line 2nd), and the 54th leaf ends with आलेख्य the beginning of the 13th chapter (page 69 line 2). The first of the 8 much injured leaves begins with वरनमुचिपुलोमप्रभृतयः दानवा. (page 88 line 23) and ends with इत्थं देशविभागो मुद्रमात्रेण (page 98 line 8). The MS. seems from its writing (which is Brahmanical and not Jain) to have been copied at about the end of the 13th century A. D. It is numbered only on the left side with numerical figures. This MS., being old and very correct, has been mainly relied upon as far as available.

B is a part of a paper MS. from the Bhandār deposited in the Wādī Pārśwanāth's Temple at Pattan. It is a very beautifully-written old Jam paper MS. with numerical signs on the left and letters on the right to show the pagination. It contains two works (1) काव्यमीमांसा—कविरहस्य (leaves 1-31a lines 3) (2) कविरहस्यवृत्ति a commentary on Halāyudha's कविरहस्य (कविगुह्य) by रविधर्म (31a-lines 4-55). The MS. was written, like most of the MSS. of this very important Bhandār, in the name of Jinabhadra-sūri, the pontiff of the Kharatara Gacchha in Samvat 1491 (A. D. 1434). The writer's colophon runs as follows:—शुभमस्तु लेखकपाठकयोः । छ । मंगलं महाश्रीः । छ । संवत् १४९१ वर्षे चैत्रवदि १३ शनौ श्रीखरतरगच्छे श्रीजिनभद्रसूरि-विजयराज्ये भाण्डागारे काव्यमीमांसा लिखितं ॥ छ ॥ श्री । छ । श्रीः छ । श्रीः । छः श्रीः । कल्याणमस्तु । छ । श्रीः । छ । श्रीः ।

The portion of Ravidharma's Kavirahasyavṛitti begins:—

ओं नमः सर्वज्ञाय ॥ पीत्वैव श्रुततोयानि यस्या शुद्ध्यन्ति देहिनः ।
 मुनिहंससमाकीर्णा तां नमामि सरस्वतीम् ॥
 कविगुह्यं प्रसक्त्यादिभावगम्यमनेकधा ।
 यस्य येनोपसर्गेण धातोः कविपदं च यत् ॥
 अर्थतः शब्दतो वापि समान्धातून्निबध्नता ।
 तथा हलायुधेनेदं कृतं कविरहस्यकम् ॥
 आभासन्ति पदान्यत्र प्रचुराण्यपशब्दवत् ।
 तद्विषमं स्वभावेन निबन्धनमपेक्ष्यते ॥
 ततश्चैका प्रसिद्धार्था व्याख्यातुरुपयोगिनी ।
 मुरधवुद्धिप्रबोधार्थं क्रियते रविधर्मणा ॥
 गुणान्विता सुवर्णाब्ज्यां बहुधा विपुलां घनाम् ।
 इमामहं न मुञ्चामि क्षुद्रभीतेर्युगामि च ॥
 नौरिवेह भवाम्भोधेरुत्ताराय सतामियम् ।
 गाढबन्धसमायोगा भियते न जडैर्दृढा ॥
 विचारयन्तु तां सन्त मात्सर्येण विवर्जिताः ।
 हलायुधकथाख्याने नूनं नारायणः क्षम ॥

Ends :—काव्यं हलायुधकृतं कविगुह्यनाम

ख्यातेह तस्य रविधर्मकृताऽस्ति टीका ।

अभ्यस्य ता यदि वदन्ति बुधा विवादे

स्पष्टक्रियेतरपदैर्विजयं लभन्ते ॥ छ ॥

अपशब्दाभासाख्ये काव्ये टीका शतानि चतुर्दशानि ।

रचितानि कविरहस्यं नाम काव्यं समाप्तमिति ॥

संवत् १४९१ वर्षे वैशाखसुदि १ बुधे श्रीखरतरगच्छे श्रीजिनभद्रसूरिविजयराज्ये
 भाण्डागारे कविरहस्यं नाम काव्यमिदं लेखितेति । छ । शुभं भवतु कल्याणमस्तु लेखकपाठकयोः ।
 छ । श्रीः । छ । श्रीः । छ । श्री । छ । श्री । छ । छ । श्री ।

The paper MS. contains the complete text of Kāvya-mīmāṃsā-Kavirahasya and is generally correct. As it seems to have been copied from the palm-leaf MS. in the Jesalmere Bhandār, the copyist has occasionally erred in reading and transcribing the MS.

Besides these, three MSS. of Hemachandra's Kāvya-anuśāsana-viveka have been also utilized in the portion borrowed by Hēma-chandra from the Kāvya-mīmāṃsā. It may here be noted that a critical edition of Hemachandra's Kāvya-anuśāsana with the Viveka is a necessity.

The celebrated Jesalmere Bhandār also contains an old palm-leaf MS. of this work dated Samvat 1216, but it is reported to be

not in a good state of preservation.¹ It is a matter for regret that the valuable treasures of this Bhandār—one of the most important Bhandārs—are not accessible even to Jain Sādhus.

The work of editing from such insufficient materials was somewhat difficult, but we have tried our utmost to make the best of the materials that were available, and have ventured to bring to light this important work of a famous writer in Sanskrit literature.

We have to thank the keepers of both these Bhandārs for lending their MSS. and especially Sheth Vādīlāl Hirachand, the keeper of the Bhandār of the Wādi Pārśwanāth's temple, for putting at our disposal the rarest MSS. of the Bhandār for publication in the *Gaekwād's Oriental Series*. Our hearty thanks are also due to Pravartaka Kāntivijayaji for helping us in procuring the MSS.

1 The late Mr. Dalal, subsequent to the publication of this book, paid a visit to Jesalmer and collated the text with this palm-leaf MS. Variant readings have been incorporated in the present edition and this MS. is termed as C. It consists of two works (1) काव्यसीमासा and (2) कविरहस्य comprising 90 and 74 leaves respectively and is 11" × 2" in size. The colophon of काव्यसीमासा runs as:—‘संवत् १२१६ वर्षे फाल्गुन वदि १ सोमदिने’—B. B.

Introduction to the Third Edition.

A. Rājaśekhara—the Author.

I. *His Time.*

Many details are given by the author himself regarding the place and period in which he flourished, and in fact, in this respect, he is more prolific than any other Sanskrit dramatist of ancient times. Rājaśekhara wrote not less than four dramas and from these we can gather that he was a teacher of the king Nirbhaya-Mahendrapāla, and was patronized by his son Mahīpāla who ruled over the country of Madhyadeśa with its capital at Kanauj. From the Asni inscription dated Vikrama Sam. 974=A. D. 917-918 and the Siyodoni inscription (E. I. Vol. I. p. 171) we can ascertain that the two kings Mahendrapāla and his son Mahīpāla of Kanauj belonged to what is known as the Gurjara Pratihāra dynasty. From historical and archaeological evidences, it has been possible to assign the period 890-908 A. D. to Mahendrapāla, and 910-940 A. D. to his son Mahīpāla with certainty. It is thus probable that Rājaśekhara belonged to the courts of these two kings, but the major part of his life was spent in the court of Mahendrapāla who is said to be his disciple in all his plays. Mahīpāla (A. D. 910-940) seems to have maintained Rājaśekhara only in the earlier part of his reign, since the Bālabhārata the only drama to be performed in his presence remains incomplete, and appears to be the last composition of the author. It is thus not unreasonable to assign a period of 880-920 A. D. to Rājaśekhara, the present author.

His connections with Āryakṣemiśvara, the author of the drama Caṇḍakauśika, may be found interesting in this connection. It was supposed that Ksemiśvara belonged to the court of King Mahīpāla (A. D. 974-1026) of the Pāla dynasty of Bengal.¹ But from the evidences recorded below, it will be found that he belonged to the court of king Mahīpāla of the Gurjara Pratihāra

1 Ksemiśvara speaks of one Mahīpāla as his patron king in the prelude to the Candakaushika. This king did not belong to the Pāla dynasty as is sometimes supposed. See R. D. Banerji, Pālas of Bengal, p. 73 and Pāla chronology J. B. O. R. S. XIV pp. 512, 518, 519.

dynasty and was a junior contemporary of Rājasekhara; and very probably joined the court of king Mahipāla after the death of Rājasekhara.

There are good reasons to identify the Mahipāla of Kṣemiśvara with the king Mahipāla of the Gurjara Pratihāra dynasty. Kṣemiśvara mentions that Mahipāla defeated Karnātas, and thus followed Candragupta Maurya of old in his foot-steps, who uprooted the Nandas with the lead of Cānakya.¹ This, in all probability, alludes to the incidents to which a reference has been made in the Cambay Plates of Govinda IV and the Khajuraho inscription (E. I. Vol. VII, pp. 26-47). From these we learn that the Rāṣtrakuta king Indra III (c. 915-917) defeated king Mahipāla of Kanauj in battle, and that the latter had great difficulties in regaining his throne; he could succeed only through the kind offices of one Chandēlla king Harsadeva. Ārya Kṣemiśvara apparently alludes to this victory of his patron king over the Rāṣtrakutas with the help of the Chandēlla king, and rightly compares this with the victory obtained over the Nandas by Candragupta through the assistance of Cānakya.² But it may, however, be noticed that this incident is not alluded to by Rājasekhara, and this fact makes it probable that the fight with the Rāṣtrakutas took place much later in Mahipāla's reign. On the other hand, Kṣemiśvara who mentions this incident in his drama, in all probability belonged to the court of Mahipāla when Rājasekhara was either dead or no longer there.

There are further literary evidences in support of the period 880-920 A. D. assigned to Rājasekhara. Ānandavardhana who flourished in a period between 857-884 A. D. is quoted by Rājasekhara,³ while Rājasekhara is quoted by Somadeva,⁴ Sodḍhala⁵ and Abhinavagupta⁶ who flourished in the later half of the 10th century.

1 य. संश्रित्य प्रकृतिगहनामार्थचाणक्यनीतिं जित्वा नन्दान् ककुमनगरं चन्द्रयुक्ते जिगाय ।
कर्णाटत्वं ध्रुवमुपगतानद्य तानेव हन्तुं दोर्दरपात्त्र्यः स पुनरभवच्छ्रीनहीपालदेवः ॥

Candakaūs'ika, I

2 See J. O. R. Madras, VI. pp. 191-198.

3 See Kāvya-mīmāṃsā, p. 16.

4 See Yas'astilakacampū, IV. II, p. 113.

5 See Udayasundarī Kathā, VIII.

6 See Abhinavabhārati, p. 42, G.O.S. ed.

II. *His Works.*

Rājaśekhara himself informs us in his prelude to the *Bālarāmāyana* that he composed six works. While replying to his critics who alleged that his drama was abnormally lengthy, he incidentally requests his readers to peruse the six works already composed by him in case there was any virtue in them.¹ From this statement it would appear that Rājaśekhara composed six works already before his *Bālarāmāyana* was taken up in hand.

Prof. Sten Konow² believes that the *Karpūramañjarī* was his first composition on the ground that it was staged at the request of his wife *Avantisundarī*, which is rather unusual since all others were performed at the request of his patron kings. This is further strengthened by the fact that it was composed at a time when he had attained the position of a *Kavirāja* or a prince among poets.³

The *Viddhasālabañjukā* and the *Bālarāmāyana* must have been composed afterwards when the author gained greater reputation and maturity. The *Bālabhārata* probably was his last work, since it is found to be incomplete in two acts instead of the usual five or more, and since the *Bharatavākya* showing the completion of the drama is absent.

To these four works, we have to add two more, namely, the present work *Kāvyamīmāṃsā* and the *Haravilāsakāvya*, the existence of which is borne out through quotations made in later works.⁴

According to his own admission, the *Kāvyamīmāṃsā* was projected by Rājaśekhara in 18 lengthy *Adhikaranas* each containing several *Adhyāyas*; but unfortunately, the whole of this work is not found except the first, the *Kavirahasya*. It will be

1 वृत्ते य कोऽपि दोष महदिति सुमतिर्वाल्मीक्यायणेऽस्मिन्
प्रष्टव्योऽसौ पट्टयानिह भणितियुगो विद्यते वा नयेति ।
यद्यस्ति स्वस्ति नृभ्य भव पठनरुचिविद्धि न पद प्रबन्धान्
नेव चेद्दीर्घमास्ता नटवदुवदने जर्जरा काव्यकन्था ॥

Bālarāmāyana 1. 12.

2 *Karpūramañjarī*, Harvard Oriental Series edn, p. 184.

3 *Ibid.* 1-9.

4 Hemacandra's *Kāvyānusāsana* pp. 334-335; *Ujjvaladatta* II. 28.

rather difficult to declare that Rājaśekhara left both the works Bālabhārata and Kāvya-mīmāṃsā unfinished. We would rather have to assume that at least the Kāvya-mīmāṃsā was completed by him, since he refers frequently to the subject matter of subsequent chapters in the earlier portion of the Kavirahasya.¹ In that case, the probability that the Bālabhārata was his last work, will be great.

If that be so, we are inclined to believe that the Kāvya-mīmāṃsā was composed at a time when his three dramas were already in existence, and this is corroborated by the fact that the Kāvya-mīmāṃsā contains numerous quotations from only two of his Sanskrit dramas, namely the Balarāmāyana and the Viddhasālabañjikā.²

The case of the Haravilāsa, however, is somewhat different, and we can understand from stray quotations in later works that it was a Mahākāvya, and probably, was composed before any of his dramas were written. In this connection it is interesting to note that if an author wants to attain the position of a Kavirāja, he has first to pass through the stage of a Mahākavi, or in other words, he has first to write a Mahākāvya³ before he is able to handle more sublime themes and thereby attain the position of a Kavirāja (see the names of 10 stages of a poet, *infra*, text, p. 19).

From the above, it will be patent that only four works were in existence at the time when his Balarāmāyana was composed, and not six, as mentioned by the author. But since Rājaśekhara mentions six, we are led to assume that at the time of writing, he may have taken into account two of his projected works, namely, the Kāvya-mīmāṃsā and the Bālabhārata.

Now, the question arises as to whether Rājaśekhara wrote any other work besides the six already known. The later anthologies do not mention or quote from any other work of Rājaśekhara

1. See Kāvya-mīmāṃsā. p. 3. l. 10. अलङ्कारव्याख्यानान्तु पुरस्तात् । p. 10. l. 5. रीतयस्त्रिस्तस्तु पुरस्तात् । p. 11. l. 10. तमौपनिषदिके वक्ष्यामः । etc.

2. The Nāṇḍi verso of the Bālabhārata (ये सीमन्ति) may have been taken from the Kāvya-mīmāṃsā, p. 71.

3. योऽन्यतरप्रबन्धे प्रवीणः स महाकविः । यस्तु तत्र तत्र भाषाविशेषे तेषु तेषु प्रबन्धेषु तसिस्तसिश्च रसे स्वतः स कविराजः । Kāvya-mīmāṃsā, p. 19

besides the six already referred to.¹ In this connection attention of scholars may be drawn to a statement made by Rājasekhara at the end of the 17th chapter of the Kāvya-mīmāṃsā, to the effect that if more information is needed on the subject of world geography, a reference should be made to his Bhuvanakośa.² This has led some to conclude that Rājasekhara wrote a separate work called the Bhuvanakośa besides the six already known.

But this does not seem to be correct. The Bhuvanakośa here mentioned is the title of the 19th or the last chapter of the 1st Adhikaraṇa, and this chapter along with the other 17 Adhikaraṇas is entirely lost. If a reference is made to the list of subjects given in the first chapter of the Kavirahasya,³ it will be readily observed that Bhuvanakośa is the title of the last chapter of the first Adhikaraṇa which the author names as Kavirahasya.

It may, however, be suggested that the portion of the Kāvya-mīmāṃsā beginning from the 19th chapter of the 1st Adhikaraṇa to the end was never written, and that he did not live to complete his encyclopaedic work. If this position is accepted we may hope to find one day the missing acts of the Bālabhārata from some of the still undiscovered MSS. Libraries, for it is hardly possible that our author would leave two of his works unfinished. It may be possible in modern days, but it was not so at least in ancient days.

B. The Kāvya-mīmāṃsā.

I. Significance of the subject matter.

The 7th and the 8th centuries of the Christian era in India was a period of feverish literary activity. In this period stalwarts of literature were busy in writing comprehensive works in order to reduce the different branches of study into a system. This period saw the birth of Uddyotakara, Kumārila and S'āṅkarācārya, the writers, famous for their philosophical and polemical works in Hinduism. While, on the other hand, in the field of Buddhism we

1. Many verses quoted in the anthologies may be traced out in his extant dramas and others probably belong to his lost work Haravilāsa.

2. इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुविद्यम् । यस्तु जिगीषत्यधिकं पश्यतु मङ्गलनकोशमसौ ॥

3. देशकालविभागः, भुवनकोशः इति कविरहस्यं प्रथममधिकरणमित्यादि.

notice the towering figures of Dharmakīrti, Śāntarakṣita and Kamalaśīla. This period was immediately preceding the period in which Rājasekhara was born and flourished, and it is very unlikely that he would not be influenced by the endeavours of his predecessors in writing a comprehensive work and reduce the Alaṅkāra literature to a system. The time was also not unripe for such an attempt. Round the classical work of Bharata, already had grown a considerable literature which was enriched with the contributions of Bhāmaha, Daṇḍin, Rudrata and Ānandavardhana. Such a rich material on the one hand pressing for a comprehensive review, and the comprehensive works of the philosophical systems on the other, must have created an enthusiasm in the mind of Rājasekhara and actuated him to make an attempt to reduce the Alaṅkāra literature to a system by writing an encyclopædic work like the present one—the Kāvya-mīmāṃsā—which was to treat the different methods of poetics and the schools of literary criticism, with a view to put everything on a thoroughly scientific basis. In doing so, he not only followed in the footsteps of Kauṭilya and Vātsyāyana, in arranging the subject-matter, but also the great authors of Dharmamīmāṃsā and Brahmanimāṃsā; and this is evident from the very title of his work, the Kāvya-mīmāṃsā. He also ascribes to his Kāvya-mīmāṃsā, a divine origin following in the wake of other great systems, and gives for the first time a legendary list of succession of Gurus and disciples, and of the progenitors of the different branches of the science of poetics.

The division of his subject-matter in eighteen branches like the eighteen points of law is not only novel but also interesting and systematic. In this, however, Rājasekhara was forestalled to a certain extent by Rudrata,¹ but nevertheless his classification is much fuller and much more exhaustive. Rudrata, for instance, had no knowledge of such branches as Vaināṭyika, Aupaniṣadika, etc. which were Rājasekhara's own. The Aupaniṣadika chapter occurs also in the Arthaśāstra and the Kāmasūtra, and this may have induced the present author to include a chapter on Aupaniṣadika in his Alaṅkāra work, giving directions to dullards as to how through Mantras and such other mystic means one may attain poetical eminence, when natural gifts are entirely wanting.

1. See. *Infra* Notes, pp. 123-124.

Nevertheless marked similarity also is noticeable in the method of treatment here with that of Kauṭilya and Vātsyāyana. For instance, the full list of subjects, treated of in the Arthaśāstra and the Kāmasūtra, appears at the end of the first chapter and here, likewise it is given at the end of the first chapter S'āstra-saṅgraha. It is a matter of regret, however, that all MSS. of the text do not contain the full list of subjects treated in all the eighteen Adhikaraṇas; instead, we find the list complete only for the first Adhikaraṇa or Kavirahasya with the significant remark इत्यदि at the end.

Since the whole work in eighteen Adhikaraṇas is not found, it is very difficult to understand the working of the author's mind in the commencement of the Kāvya-mīmāṃsā; but from the imperfect materials thus at our command, it can be asserted, somewhat hesitatingly, that the first three Adhyāyās or chapters of the first Adhikaraṇa are intended by the author to serve as a general introduction to the whole work of the Kāvya-mīmāṃsā in eighteen Adhikaraṇas. The first Adhikaraṇa or the Kavirahasya under the circumstances begins from the fourth Adhyāya.

In the first of the three Adhyāyas, the author treats of the origin of the science of poetics, and gives a comprehensive list of subjects included therein. In the second Adhyāya, he makes an attempt to determine the exact position of the science of poetics in relation to the Vedas and post-Vedic literature, and declares that the science dealt with by him should be regarded as the seventh Vedāṅga and the fifteenth Vidyāsthāna. It is well known that the Vedāṅgas in Sanskrit literature are six in number, and the number of sciences has been fixed at fourteen, and in none of these lists the science of poetics is included. In support of his contention, Rājasekhara goes on to say that the science of poetics has the function of correctly interpreting the Vedic texts, and thus serves the purpose of an auxiliary to the Vedas in the same way as the other Vedāṅgas. He further asserts that the function of the fourteen Vidyāsthānas, is to impart the knowledge of the Dharma and Artha, and since from the science of poetics or Kāvya-vidyā the same result is obtained, it should also be regarded as one of the Vidyāsthānas, and should not be distinguished from the other fourteen sciences.

Rājasekhara goes a step further and declares that the science of poetics leads the way to emancipation or Mokṣa, and as such its status is not different from the six systems of philosophy. In the third or the last Adhyāya of the introduction, Rājasekhara shows how emancipation can be obtained by poets and how they can experience immense bliss and freedom from worldly troubles, through the correct understanding of the Sāhityavidyā and Kāvya-puruṣa, which are primarily designed for the emancipation of man. The systems of philosophy advocate the real knowledge of Dharma or Brahman as means of obtaining salvation, even so, the correct knowledge of Kāvya-puruṣa, the son of Brahman and Sarasvatī, leads to the realisation of Brahman and the consequential emancipation from the chain of existence.

To return to the subject matter, the third chapter treats of the origin of the Kāvya-puruṣa, his connection with Kavi, Vālmiki and Vyāsa, his marriage with Sāhityavidyā, his wanderings with her throughout India, the creation of Vṛttis, Pravṛttis and Ritis at different places and the resolve of the couple to reside permanently in the minds of poets. While concluding the chapter, the author declares that those poets who become immortal by virtue of their compositions enjoy eternal bliss in heaven in a divine form; and those who can realise the Kāvya-puruṣa, obtain emancipation both here and hereafter.¹

As has been said already, the subject-matter of the first Adhikarana or the Kavirahasya commences from the fourth chapter and may be sub-divided under three broad heads. (1) the equipments necessary for a poet, (2) the rules to be observed by him, (3) and the methods harmful to him. The first subject is treated of in six chapters (4-9) where such topics as Padavākya-viveka, Pāṭhapra-tiṣṭhā, Kāvya-rthayoni, and Arthavyāpti are dealt with.

The second subject as stated above is covered by the tenth chapter which is one of the most interesting chapters of the Kavirahasya. This chapter commences with the remark² that

1. Cf. तयोश्च कविलोकस्वर्गसर्गं तमकल्पयेताम् । यत्र काव्यमयेन शरीरेण मर्त्यमधिवसन्तो दिव्येन देहेन कवय आकल्प मोदन्ते ।

इत्येष काव्यपुरुषः पुरा सृष्टः स्वयंभुवा । एवं विभज्य जानानः प्रेक्ष्य चेह च नन्दति ॥ p. 10.

2. Cf. इत्थंकार धनैरर्थैर्दुर्लभमनसः कवेः । दुर्गमेऽपि भवेन्मार्गे कुण्ठिता न सरस्वती ॥
गृहीतविद्योपविद्यः काव्यक्रियायै प्रयतेत । p. 49.

when a poet is armed with all the equipments necessary as pointed out previously, he may commence to write and while doing so, observe certain rules of discipline. Thereafter, in the same chapter the routine to be followed by a poet for all the twenty four hours is given along with certain secret hints, which may be found very instructive. Among others, this chapter lays down that (i) a poet should not read his composition to others so long as it is in an incomplete stage; (ii) he should not be vain on account of his good composition; (iii) he should obtain the opinion of his superiors on his own composition before publication; (iv) he should not create an enmity with impostrous poets (v) and he should prepare several transcripts of his composition as soon as final touches had been given.

At the end, the author lays down special rules to be observed by a king when he himself happens to be either a poet or a patron of the men of letters.

The third subject is dealt with in eight chapters (11-18) where the author enumerates various methods considered to be definitely injurious to the reputation of a poet, and gives copious instances to illustrate his view-point. This part deals with plagiarism, conventions of ancient poets, Indian geography and the geography of the world, ancient methods of description of incidents, places and men, computation of time, and seasonal changes. While concluding, the author reminds his readers that the methods adopted by ancient writers are the best and should be adhered to, while modern methods which run counter to the usage established by the ancients¹ should be abandoned. How immensely helpful these hints are, can be realized only too well by one who can detect the unruly tendencies in modern literature in the extreme pursuit of the phantom of realistic art!

II. *Historical Data.*

As has been shown already, the contributions of the *Kāvya-mīmāṃsā* to the elucidation of the cultural history of India, are many and varied. No less important are its contributions to the political history of Mediæval India. While illustrating the

1. Cf. देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य । तन्न तथा वध्नीयात्कविबद्धमिह प्रमाणं नः ॥ p. 111.
अनुसन्धानशून्यस्य भूषणं दूषणायते । सावधानस्य च कवेर्दूषणं भूषणायते ॥ p. 112.

different topics of the *Kāvya-mīmāṃsā*, Rājaśekhara cites examples and verses from earlier works, which throw a flood of light on the problems of political history. And, here, it is proposed to give a few examples which definitely show that the *Kāvya-mīmāṃsā* is able to help historical studies.

The verse दत्वा रुद्रगति etc. occurs on p. 47 of this work, and this is given manifestly as an example of Mukataka or a detached verse. But the verse alludes to a very important historical fact. On information obtained from this verse and other sources such as the fragments of the *Devicandragupta*¹ of Viśākhadatta, the *Saiñjan Copper-plates* of Amoghavarṣa² 1, (A. D. 873), *Bāna's Harṣacarita*,³ *S'ṅgārāprakāśa*⁴ of Bhoja, the *Cambay plate* of Govinda⁵ IV, the *Nātyadarpana* of Rāmacandra and Guṇacandra,⁶ scholars have come to certain conclusions regarding the history of the Gupta period, and these may be summarised as follows. There was a king called Rāmagupta who succeeded his father Samudragupta and preceded his brother Candragupta II, and ruled for a short time. Dhruvadevī was the queen of Rāmagupta originally. This king encountered a certain Khasa or S'aka king in the Himālayas and was defeated. He saved himself and his kingdom by entering into an ignominious treaty with the victor. According to the terms of the treaty he was to surrender his queen Dhruvadevī to the Khasa or S'aka king in return for the liberty of himself and his kingdom. The humiliating treaty enraged his brother Candragupta, who, disguised himself as Queen Dhruvadevī, went to the enemies' camp at Alipura and killed the Khasa or S'aka king. On his return, he killed his brother Rāmagupta also and married his widowed queen Dhruvadevī.

There is a general agreement amongst scholars regarding the historical facts just mentioned, but on certain details there still rages a great controversy. The controversy centres round the

1. Portions from this drama are found quoted in the *S'ṅgārāprakāśa* and the *Nātyadarpana* (G. O. S. ed.).

2. E. I. Vol. XVIII p. 248.

3. अरि(लि)पुरे च परकलत्रकामुक कामिनीविषयुप्तश्चन्द्रयुगः शकपतिमशातयत् ।

4. स्त्रीविषयनिष्ठुतश्चन्द्रयुगः शत्रोः स्कन्धावार अलिपुर शकपतिवधायागमत् ।

5. E. I. Vol. VII, p. 36.

6. G. O. S. ed.

name of Khasādhipati or S'akādhipati, his identity and the identification of his capital Alipura, the author of the verse in question, and the king to whom it is addressed.

The verse in question makes it clear that the engagement between the Gupta and Khasa kings took place in the Himālayan region, and thus it can be said that Alipura, the capital of the Khasa or S'aka king, was situated somewhere in the Himālayas.

Moreover, according to Rājasekhara's version the victor is called the Khasādhipati, and the Gupta king is named as S'armagupta or Senagupta instead of S'akādhipati and Rāmagupta obtained from sources other than the Kāvyaīmāmsā.

There seems to be an agreement at least on one point, namely, that the S'aka or Khasa king referred to in the passage in question, should represent a Kushāṇa king of the Punjab but not a S'aka Satrap of either Malwa or Mathura. But in this connection, attention of scholars is required to be invited to the form Khasādhipati as recorded in the Kāvyaīmāmsā. This particular word means a king of the Khasas or the Khasa tribes the existence of which is made well-known by the Rājatarāṅginī of Kalhana. Sir Aurel Stein located the tribe in the widely distributed regions of the western Himālayas flanking the boundaries of Kashmir with their capital at Rajapuri also known as Khasālaya or Khasālī. The Khasas before the fifth century A. D. became very powerful and seized the kingdom of Kashmir and ruled over it.¹ Is it not possible to identify this Alipura with Khasālī, the capital of the Khasas?

Let us now discuss the question regarding the identity of the person to whom the verse in question is addressed. Various scholars have advanced different opinions, and let us examine them in detail and make an attempt to discover whether any finality can be reached. A clue to this vexed question is, however, supplied by the verse itself in its fourth line: गीयन्ते तव कार्तिकेयनगरस्त्रीणां गणैः कीर्तय. ।

In interpreting this line Prof. Altekar² has fallen into the regrettable error of taking the word Kārttikeya in the vocative and in assuming that the verse is addressed to Kārttikeya who is obviously the Kumāragupta I of the Gupta dynasty.

1. M. A. Stein. Rājatarāṅginī translation. Vol. I. 317.

2. J. B. O. R. S. Vol. xiv, p. 223.

Mr. K. P. Jayaswal disagrees¹ with the above and points out that the word Kārttikeya goes with the word Nagara, and adds that "no poet would have mentioned so irreverently about Kumāragupta's own mother to him."

Against this, it may be pointed out that the verse does not show any irreverence on the part of the poet whose business obviously is to eulogise his patron king Kumāragupta or Skandagupta of the Gupta dynasty. For, the weakness of Rāmagupta was already made known by Candragupta, also by Dhruvadevī who discarded her worthless husband and married his brother. Moreover, the descendants of the Gupta dynasty out of disrespect for Rāmagupta never mentioned him in the inscriptions as one of their ancestors. Dr. D. R. Bhandarkar who discussed the question later on,² is disposed to agree with Mr. Jayaswal in considering the word Kārttikeyanagara as the name of a town, and identified it with the ancient village of Vajjanātha in Almora District U. P. on the authority of the Pāndukeśvara copper plate and the Tāleśvara charters.³ Dr. Bhandarkar believes, however, that the verse is addressed to Candragupta, though he is not named expressly therein.

If this position is accepted, Mr. Jayaswal's objection of showing irreverence to Kumāragupta's mother or Dhruvadevī is set at rest. Prof. V. V. Mirashi,⁴ however, remarks that the view held by Dr. Bhandarkar is hardly convincing, because the verse quoted here is a Mukṭaka or a detached stanza which should not only be complete in itself but also contain the name of the king addressed to. He, thus, commits the same mistake as Prof. Altekar, and takes the word Kārttikeya in the vocative, but advances the new theory that the word stands for the king Mahīpāla of the Gurjara Pratihāra dynasty, the patron of Rājatarānginī. In support of this, he further adds that Kṣemīśvara in the Bharatavākya of his drama Caṇḍakaśūka similarly calls his patron Mahīpāla as

1. J. B. O. R. S. Vol. XVIII, p. 20.

2. Malaviya Commemoration Volume, p. 194.

3. I. A. XXV, 178, and E. I. Vol. XIII, pp. 115-118.

4. I. A. 1932, p. 201.

Kārttikeya.¹ According to him the verse, in question, was either Rājasekhara's own or a composition of one of his contemporaries in the court of the king Mahīpāla which he inserted in his Kāvya-mīmāṃsā.

Against Prof. Mirashi's theory, it may be pointed out that if the word *Kārttikeya* is taken out, the word *Nagarastrinām* will have to be taken as a separate and independent word. No poet, howsoever dull, would ever think of saying that the fame of a king was sung by women of the town and afterwards would leave the name of the particular town undisclosed. Nor does it seem reasonable to suppose the poet to be so particular as to exclude the village-women from participating in the praising or singing campaign, by specially naming the women of the town. It is not also possible to suppose that it is the women of the towns who took part in singing eulogies, while the village-women refrained from doing so! The expression स्त्रीणां गणैः is sufficient to include all women, both of towns and villages, and why should it be necessary to qualify स्त्रीणां with the word नगर which reduces the value of the eulogy?

It is not also correct to assume that the Mukataka verse which should be complete in itself should *also* contain the name of the person to whom the Mukataka is addressed. On the same page 47, there are five other examples of Mukataka verse, and in none of these there is any mention of the name of the person addressed to.

Under the circumstances we can only confirm the view of Messrs. Jayaswal and Bhandarkar both of whom rightly take Kārttikeyanagara as one word and identify it with the place where Rāmagupta first sustained a defeat, and later, the Khasa king was killed by Candragupta II in whose praise the verse in question is composed. Accordingly, the last lines of the verse, in question, may be translated thus:

“Your fame is sung today by the women of the Karttikeya-nagara in the same Himālayas which is resonant with the singing of the Kinnaras living in the hollows of spacious caves.”

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1. येनादिदय प्रयोग घनपुलकभृता नाटकस्यास्य हर्षात्
वस्त्रालङ्कारहेम्ना प्रतिदिनमकृशा राशयः सम्प्रदत्ताः ।
तस्य क्षत्रप्रसूते भ्रमतु जगदिदं कार्तिकेयस्य कीर्तिः
पारे क्षीराख्यसिन्धोरपि कवियशसा सार्धमग्रेसरेण ॥

From the foregoing discussion, it is easy to discover that the verse in question is addressed to Candragupta Vikramāditya by a contemporary poet, and is quoted by Rājasekhara in his Kāvyamīmāṃsā.

The second marriage of Dhruvadevī with Candragupta is also to be taken as a settled historical fact, on the authority of the Sañjan¹ copper plate of Amoghavarṣa I and the Cambay² plate of Govinda IV.

Two more verses are quoted by Rājasekhara on pp. 60-61 of the Kāvyamīmāṃsā, which throw a flood of light on the vexed question of the date of Kālidāsa. The verses in question record a conversation between a king and his messenger. Identical verses are subsequently quoted by Bhoja in his S'ṛṅgāraprakāśa with the remark that here the king represents Vikramāditya and the messenger, Kālidāsa.³ The verses in question refer to a message, conveyed by Kālidāsa from the king of Kuntala to Vikramāditya who approves of the request made by the Kuntala king. Tradition ascribes to Kālidāsa a work called the Kuntaleśvaradautya, and as the subject-matter of the verses quoted here relates to the diplomatic communications of the king of Kuntala, it is not unreasonable to suppose that the verses belonged to the now lost work Kuntaleśvaradautya of Kālidāsa. A verse from the same work quoted in the Aucityavicāracarcā by Kṣemendra refers to the fact that Kālidāsa as an envoy of Vikramāditya was not respected in the court of the Kuntala king who made him sit on the ground and did not offer a seat.⁴ It thus transpires that Kālidāsa was sent as an envoy to the court of the Kuntala king Prthvīsenā Vākāṭaka, a subordinate of the Gupta kings, by Candragupta II Vikramāditya and that on account of Kālidāsa's mediation friendly relations were established between the two royal houses. This embassy further helps us in fixing a suitable date for Kālidāsa, and once for all ends the controversy regarding his time, raging

1. हत्वा भ्रातरमेव राज्यमहरदेवी च दीनस्तथा लक्ष्म कोटिमलेखयत्किल बलौ दाता स गुप्तान्वयः ॥

E. I. Vol. XVIII, p. 248

2. सामर्थ्ये सति निन्दिता प्रविहिता नैवाग्रजे कृता बन्धुस्त्रीगमनादिभिः कुचरितैरावर्जित नायशः । शौचाशौचपराङ्मुखं न च भिया पैशाच्यमङ्गीकृतं त्यागेनासमसाहसैश्च भुवने यः साहसाङ्कोऽभवत् ॥

E. I. Vol. VII, p. 36.

3. See *infra*. Notes, p. 215.

4. Ibid.

for the last fifty years or more, in which celebrated scholars have taken part. Kālidāsa must be a contemporary of Candragupta Vikramāditya and the Vākātaka Pṛthvīśena, and thus he should be assigned a period corresponding to the last quarter of the fourth century A. D.¹

While mentioning the four boundaries of the city of Kanauj, the capital of his patron kings Mahendrapāla and Mahipāla, Rājaśekhara clears up several topographical problems connected with the city, and helps us in identifying certain well-known names of places, identifications of which were open to doubt for a long time. On page 94 he mentions four places: Vāmanasvāmi, Gādhipura, Kālapriya and Brahmasīlā, and all of them seem to be situated in the four directions of the city of Kanauj. Thus, we can understand that these four well-known places in literature were the suburbs of the city of Kanauj. For further details the attention of readers is invited to the page 243, of the explanatory notes appended to this edition.

III. *The Geography of Bhāratavarṣa.*

Rājaśekhara's fondness for geography is borne out by the numerous references to geographical names mentioned in his works, and the ancient notions regarding world geography find a lucid expression in these productions. He gives geographical references in abundance, particularly in two works, namely, the Bālarāmāyāna and the Kāvya-mīmāṃsā. In the former work, while staging the Sītāsvayamvara, a short drama supposed to be a composition of the sage Bharata, and while describing the aerial flight of Rāma to Ayodhyā from Laṅkā, he mentions a large number of places in succession, and these references enable us to fix their location with a fair degree of exactitude.

In the 17th chapter of the Kāvya-mīmāṃsā, the author gives by far the most prolific geographical information regarding the divisions of the world, and the details of the Bhāratavarṣa, and this represents the expert knowledge of geography as prevalent in his time. The earth, he says, is divided into seven great islands encircled by seven oceans. Among these the Jambūdvīpa is

1. For further information on the date of Kālidāsa and his connections with Vākātaka kings, see my Paper entitled "King Pravarasena and Kālidāsa" in the Proceedings of the Seventh All-India Oriental Conference, 1933.

situated in the centre and its chief mountain is Mahāmeru. The Mahāmeru, again, is surrounded by the country called the Ilāvṛtavarṣa. The third country to the south of the Mahāmeru is called the Bhāratavarṣa.

The Bhāratavarṣa is divided into nine parts, and the Kumārīdvīpa, one among them, corresponds with the present India from Cape Comorin to the Himālayas. This country is also known as the Cakravartikṣetra. One who holds sway over the whole country is called a Cakravartin, while the king who is able to conquer all the nine parts of the Bhāratavarṣa is called a Samrāt.

The author mentions the seven Kulaparvatas of the Kumārīdvīpa, and says that the Āryāvarta is a part of this Dvīpa. Kumārīdvīpa is again subdivided into five parts with Madhyadeśa in the middle, and four other countries in the four directions of the middle country, which according to him is bounded by the Prayāga, the Vindhya range, the Vinasana and the Himālayas. He places the other four countries as follows. from Benares in the east, from Māhismatī in the south, from Devasabhā in the west and from Prthūdaka in the north, all extending to the extreme limits of India.

In the same chapter Rājasekhara gives innumerable details regarding the countries, rivers, mountains and the agricultural products of all the five divisions of the Kumārīdvīpa. These geographical names have been collected together in an appendix in which an endeavour has been made to identify the places mentioned by him, as far as practicable, since it has now become difficult to trace the old sites. It is noteworthy, however, that Rājasekhara includes such countries as Arabia, Persia and Afghanistan in the northern India, and distinguishes Sīmhala from Laṅkā. Moreover, he includes in his many new names not known to the Purānas, or the Rāmāyana and the Mahābhārata, or even to the Greek or Arabic historians and the Chinese travellers, as will be seen from the appendix already referred to.

Introduction to the First Edition.

The author of this first work in the *Gaekwād's Oriental Series*, now presented before the public, is Rājasekhara, the well-known author of the four dramas, Bālarāmāyaṇa, Bālabhārata, Viddhaśālabhañjikā and Karpūramañjarī.

Rājas'ekhara's Ancestry. Rājasekhara calls himself in the Kāvya-mīmāṃsā as Yāyāvāriya¹ (born in the Yāyāvāra family). He seems to have been better known as Yāyāvāra to his successors. Dhanapāla in the introductory verses to his Tilakamañjarī refers to him as Yāyāvāra Kavī². The author of the Udayasundarī refers to him simply as Yāyāvāra³ and praises him for his dramatical skill.

1 यायावरीयः सङ्क्षिप्य मुनीना मतविस्तरम् । p. 2. l. 11.

“पञ्चमी साहित्यविद्या” इति यायावरीयः । p. 4. l. 14.

2 समाधिगुणशालिन्यः प्रसन्नपरिपक्विमा ।

यायावरकवेर्वाचो मुनीनामिव वृत्तयः ॥ Tilakamañjarī 33.

3 यायावरः प्राज्ञवरो गुणज्ञैराश्रितः सुरिसमाजवर्यैः ।

नृत्यत्युदार भणिते रमस्था नटीव यस्योदरसा पदश्रीः ॥

Udayasundarī 8th Uc'he'hhvāsa.

This Udayasundarī is a Champūkathā composed by Sottala, a Vālabha Kāyastha of Lātades'a, in emulation of Bāna's Harshacharita, about Samvat 1050, in the reign of Vatsarāja and under the patronage of king Mummunirāja of Konkana. The author has, over and above his own caste and lineage, given about 25 verses in praise of old poets. It will be instructing to quote these verses, such verses are rare in Sanskrit literature.

लक्ष्मीभुजो भुवि सभापतयः कः नाम सन्तीह सम्प्रति गुणेष्वनुरागवन्तः ।

ये हि प्रलीनखलरोलभराः सुखेन शृण्वन्ति संसदि कवीन्द्रसुभाषितानि ॥

श्रीविक्रमो नृपतिरत्र पतिः सभानामासीत्स कोऽप्यसदृशः कविमित्रनामा ।

यो वार्धमात्रमुद्रितः कृतिनां गृहेषु दत्त्वा चकार करटीन्दुघटान्धकारम् ॥

हाले गते गुणिनि शोकभराद्भूषुर्च्छिन्नवाष्पयजडाः कृतिनस्तथाऽस्मी ।

यत्तस्य नाम नृपतेरनिश स्मरन्तो हेल्यक्षर प्रथममेव पर विदन्ति ॥

श्रीहर्ष इत्यवनिर्वर्तिषु पार्थिवेषु नास्त्रैव केवलमजायत वस्तुतस्तु ।

गीर्हर्ष एष निजसमदि येन राजा सम्पूजितः कनककोटिशतेन बाणः ॥

सृष्ट तदत्र युवराजनरेश्वरेण यदुष्कर किमपि येन गिरः श्रियश्च ।

प्रत्यायन स्फुटमकारि निजे कवीन्द्रमेकासने समुपवेगयताऽभिनन्दम् ॥

Some particulars about the ancestry of the author can be gathered from his dramas. He is very proud of his family and his literary

देव्याः सरोजदलधामनि हसपुष्टे लीलयातं चरणयोद्धितयेन यस्याः ।
सा कि रमामिषनिषण्णविलोचनेषु चिह्नाविषेषुटं करोति ॥
योऽप्यस्ति लोकतिलक क्षितिपेषु कश्चिदेकः कृती स्वयमसावनुपासितोऽपि ।
निर्मथ्य पत्ररथनाथ इव द्विजिह्वान् क्षिप्तमृत नभसि नेष्यति काव्यकुम्भम् ॥
ये नाम केचिदमुना कवितारसेन व्यासादयः कृतधियो भुवनेषु सिद्धाः ।
तेषामुपासितपदाः कवयः किमन्यदामादयन्ति परमत्र सुवर्णसिद्धिम् ॥
बाणस्य हर्षचरिते निशितामुदीक्ष्य शक्तिं न केऽत्र कवितास्त्रमद त्यजन्ति ।
मान्द्य न कस्य च कवेरिह कालिदामवाच । रसेन रसितस्य भवत्यवृष्यम् ॥

1 Uchchhvāsa,

आसीदसीमस्फुरितोरुधामा वाल्मीकिरग्रण्यनमो मुनीनाम् ।
निर्वाणमार्गैकमहाध्वगोऽपि सम्पाकृतः कापि न यो रजोभिः ॥
ब्राह्मीनिवासागुमिन' स साक्षादेव स्वयभूरिति कीर्तितो यः ।
कोऽन्यः क्रमव्यापितवर्णमारा मृष्टिं कृती काव्यमयी चकार ॥
छन्दोविन्निवृत्तिरहितैः क्रमेण पदैः समन्तान्मसृणीकृतोऽन्यः ।
निषेव्यते वर्णमहाटवीषु यस्यैष दिव्यैरपि काव्यमार्गः ॥
वशः कवीनामुदियाय तस्मान्मूर्ध्ना धृतो भूमिभृता गणेन ।
अच्छिद्रितेऽपि त्रिदशप्रतोषी वाणीगुणः स्फूर्जति कोऽपि यत्र ॥
यसिन्नभूदग्रभवः कवीना व्यासो मुनिर्वस्य गुणैर्विजेतुः ।
ध्वजच्छटेवोन्नतसोमवशमालम्बिता वलगति भारते गीः ॥
कविर्गुणाढ्यः स च येन सृष्टा बृहत्कथा प्रीतिकरी जनानाम् ।
या संविधानेषु सुसन्निध्वन्यैः निपीड्यमानेव रसं प्रसृते ॥
स कश्चिदालेख्यकरः कवित्वे प्रसिद्धनामा भुवि भर्तृमेष्टः ।
रसप्लवेऽपि स्फुरति प्रकाम वर्णेषु यस्योज्ज्वलता तथैव ॥
ख्यातः कृती सोऽपि च कालिदासः शुद्धा सुधास्वादुमती च यस्य ।
वाणीमिषाच्चण्डमरीचिगोत्रसिन्धोः पर पारमवाप कीर्तिः ॥
बाणः कवीनामिह चक्रवर्ती चकास्ति यस्योज्ज्वलवर्णशोभम् ।
एकातपत्र भुवि पुष्पभूतिवंशाश्रय हर्षचरित्रमेव ॥
मान्यो जगत्या भवभूतिरार्यः सारस्वते वर्त्मनि सार्थवाहः ।
वाच पताकामिव यस्य दृष्ट्वा जनः कवीनामनुपृष्ठमेति ॥
सामन्तजन्मापि कवीश्वराणा महत्तमो वाक्पतिराजसूरिः ।
यश्छाययाप्यन्यमपीडयन्स्रुत्पादयत्यर्थमनन्यदृष्टम् ॥
वन्द्यः स विद्वानभिनन्दनामा विश्रम्भपात्र च वचोधिदेव्याः ।
समर्पिता यस्य खलु स्वकीयकोशाधिकारेषु सुवर्णमुद्रा ॥
याथावरः प्राज्ञवरो गुणनैराशसितः सूरिसमाजवयः ।
नृत्यत्युदार भणिते गुणस्था नदीव यस्योडरसा पदभ्राः ॥
बभूवुरन्येऽपि कुमारदासभासादयो हन्त कवीन्दवस्ते ।
यदीयगोभिः कृतिनां द्रवन्ति चेतांसि चन्द्रोपलनिर्मलानि ॥
तस्मिन्सुवंशे कविमोक्तिकानामुत्पत्तिभूमौ कचिदेकदेशे ।
किञ्चित्कविः सोऽहल इत्यजातनिष्पत्तिरासीञ्जलबिन्दुरेव ॥
यो वत्सराजेन वरेण राज्ञां लाटावनीमण्डलनायकेन ।
मृक्षमादृढस्तोकगुणाश्रितोऽपि मित्रोऽकृतो भानुमतेव पद्मः ॥

forefathers.¹ Akālalajalada his great-grandfather was famous for his poetical gems.² His verses were plagiarized by Kādambarīrāma in his drama.³ Surānanda, Tarala and Kavirāja also belonged to this family. Surānanda seems to have been famous at the court of Chedi.⁴ It appears from his opinion quoted in the Kāvya-mīmāṃsā that he had written some work on poetics. ⁵Tarala was also a poet of some eminence. Nothing is known about Kavirāja. Rājaśekhara's father Durduka or Duhika was a great minister (Mahāmantri), and his mother's name was S'ilavatī.

Rājaśekhara's caste. We have seen that Rājaśekhara belonged to the Yāyāvara family, but it is not clear whether he was a Brāhmaṇa or a Kshatriya. His position as the Upādhyāya of King Mahendrapāla speaks in favour of his being a Brāhmaṇa; while the name Rājaśekhara and the fact that his wife was of the Chahuāna⁶ family may lead one to think that he was a Kshatriya.

Rājaśekhara not a Sectarian. As the author of the Haravilāsa, Rājaśekhara might be regarded to have been a staunch S'aiva, but from the quotations in the Kāvya-mīmāṃsā⁷ in praise of Vishnu, it seems that he was not a sectarian. On the other hand, from the Maṅgala verse of the Haravilāsa, it is clear that he believed

जडेन तेनोदयसुन्दरीति कथा दुरालोकिनि काव्यमार्गे ।
सारस्वतालोकलवैकट्या सृष्टा कविम्मन्यमनोरथेन ॥
सा चात्र देवीभवने निवृत्तशापार्तिना वाणकवीश्वरेण ।
कविश्रमोद्धृतकृपेण सम्यक् श्रुता धृता ह्यभिनन्दिता च ॥
वागीश्वर इन्त भजेऽभिनन्दमर्थेश्वर वाक्पतिराजमीडे ।
रसेश्वर स्तौमि च कालिदासं बाण तु सर्वेश्वरमानतोऽस्मि ॥ 8th Uchchhāvāsa.

- 1 म मूर्ते यत्रासीदुपगण इवाकालजलदः सुरानन्दः सोऽपि श्रवणपुटपेयेन वचसा ।
न चान्ये गण्यन्ते तरलकविराजप्रभृतयो महाभागस्तस्मिन्नयमजनि यायावरकुले ॥

Bālarāmāyana I, 13.

- 2 अकालजलदेन्द्रोः सा ह्या वचनचन्द्रिका । नित्य कविचकोरैर्या पीयते न च हीयते ॥

Rājaśekhara quoted in the Sūktimuktāvalī.

- 3 अकालजलदलोकेक्षित्रमात्मकृतैरिव । जातः कादम्बरिरामो नाटके प्रवरः कविः ॥ Ibid.

- 4 नदीनां मेकलमुता नृपाणा रणविग्रहः । कवीनां च सुरानन्दश्चेदिमण्डलमण्डनम् ॥ Ibid.

- 5 यायावरकुलश्रेणहारयष्टेश्व मण्डनम् । सुवर्णवर्णरुचिरस्तरलस्तरलो यथा ॥ Ibid.

- 6 चाद्वाणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

भत्तणो कइमवन्दिसुन्दरी मा पउअयिदुमेअमिच्छइ ॥

Karp. I, 11.

- 7 pp. 42, 43.

in the unity of the three godheads. It appears from the ¹Yaśas-tīlaka Champū of Somadeva that in Rājasekhara's works honour was done even to Jinās when occasion arose.

His wife an accomplished lady. Rājasekhara quotes thrice² in the Kāvya-mīmāṃsā the opinion of his wife Avantīsundarī. It would thus appear that she had composed some work on rhetorics. The Karpūramañjarī was also first acted at her desire.

Rājasekhara's date. It is understood from the prologues of Rājasekhara's dramas that he was the Upādhyāya of Mahēndrapāla, king of Kanouj, and was also patronized by his son and successor Mahīpāla. The Siydoni inscription tells us that king Mahēndrapāla was reigning in 903 and 907 A. D. and Mahīpāla in 917 A. D. (Epigraphia Indica Vol. I, p. 171). Independent of his references to king Mahēndrapāla of Kanouj in his works, we can fix his date from other sources too. He quotes in the Kāvya-mīmāṃsā Vākpatirāja,³ the author of Gaudavaho, and also Udbhata⁴ who was the Sabhāpati of Jayāpīḍa, king of Kashmir, who reigned from 779 to 813 A. D., and quotes Ānandavardhana⁵ who flourished in the reign of Avantivarmā of Kashmir (857-884 A. D.). Rājasekhara is also referred to by Somadeva in the Yaśastīlaka Champū which was completed in 960 A. D. and praised by Sottala who flourished about 990 A. D. From this we can conclude that Rājasekhara lived about 880-920 A. D.

1 तथा उर्वभारविभवभूतिभर्तृहरिभर्तृमेष्ठकण्ठगुणाढ्यव्यासभासवोसकालिदासबाणमयूरनारायण-कुमारमाधराजशेखरादिमहाकविकाव्येषु, तत्र तत्रावसरे भरतप्रणीते काव्याध्याये, सर्वजनप्रसिद्धेषु तेषु तेषुपाख्यानेषु च कथं, तद्विषया महती प्रसिद्धिः ।

(4th Ās'vāsa, pt. II, p. 113.

2 "इयमशक्तिर्न पुनः पाकः" इत्यवन्तिसुन्दरी । p. 20

"विदग्धमणिनिविशेष वस्तुनो रूपं न नियतस्वभावम्" इति अवन्तिसुन्दरी । तदाह—

'वस्तुस्वभावोऽत्र कवेरतत्रो गुणागुणावुक्तिर्वरं' ज्ञान्ये ।

स्तुवन्निबन्धालयमृताशुमिन्दु निन्दन्. 'प्राकरमाह' । p. 46.

"अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रकान्तमिदमस्य संविधानकं प्रकान्तं मम, गुडूचीवचनोऽयं मृद्रीकावचनोहम्, अनादृतभाषाविशेषोऽयम् अहमादृतभाषाविशेषः, प्रशान्तज्ञातृकमिदम्, देशान्तरितकर्तृकमिदम्' उत्सन्ननिबन्धनमूलमिदम्, म्लेच्छितकोपनिबन्धनमिदमित्येवमादिभिः कारणैः शब्दहरणे अर्थहरणे चाभिरमेत" इति अवन्तिसुन्दरी । p. 57

3 "न" इति वाक्पतिराजः p. 62.

4 "तस्य च त्रिधाऽभिभाष्यापारः" इत्यौद्धताः pp. 22 and 44.

5 "प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी" इत्यानन्दः p. 16.

Rājas'ekhara a Kavirāja. Rājas'ekhara calls himself not a Mahākavi, but a Kavirāja.¹ According to the Kāvya-mīmāṃsā there are ten² stages of poetical skill. The sixth is that of a Mahākavi³ and the seventh that of a Kavirāja. Kavirāja is defined⁴ as one who is unrestrained in various languages, various sorts of poetical compositions and various sentiments. Thus a Kavirāja is one stage further than a Mahākavi and Kavirājas are rare.⁵

The sequence of Rājas'ekhara's known works and his undiscovered works. From the Karpūramañjarī 1-9, it is understood that Rājas'ekhara began his literary career as a Bālākavi, so called from his Bālarāmāyana and Bālabhārata. It is thus evident that these two dramas are his early productions; so also Viddhaśālabhañjikā. The Karpūramañjarī and the Kāvya-mīmāṃsā are his later productions, as by this time he had achieved fame as a Kavirāja. Verses from his three Saṃskṛita dramas are found quoted in the Kāvya-mīmāṃsā.

Hemachandra in his ⁶Kāvyaṇuśāsanaviveka (page 335) gives the example of Rājas'ekhara's Haravilāsa as a poem bearing the name of its author. The same author quotes two verses from Haravilāsa both evidently from the first canto. The first⁷ is the benedictory verse of the poem, while the second⁸ pertains to the description of the bad and the good. ⁹Ujjvaladatta also quotes one half of a verse from the Haravilāsa.

This Haravilāsa, a Mahāprabandha, must have been his

- 1 बालकट्ट कडराओ (Karpūramañjarī I. 9).
- 2 दश च कवेरवस्था भवन्ति (p. 19).
- 3 योऽन्यतमप्रवीणः स महाकवि. (p. 19).
- 4 यस्तु तत्र तत्र भाषाविशेषेषु, तेषु तेषु प्रबन्धेषु, तस्मिंस्तस्मिंश्च रसे स्वतन्त्रः स कविराजः (p. 19).
- 5 ते यदि जगत्पि कतिपये (p. 19).
- 6 स्वनामाङ्कता यथा राजशेखरस्य हरविलासे
- 7 आशीर्यथा हरविलासे—
ओमित्येकाक्षरं नमः श्रुतीनां मुखमक्षरम् ।
प्रसीदतु सतां स्वान्तेष्वेक त्रिपुरुषीमयम् ॥
- 8 सुजनदुर्जनस्वरूप यथा हरविलासे—
इतस्ततो भषन्भूरि न पतेत्पिशुनः शुनः ।
अवदाततया किञ्च न भेदो हंसतः सनः ॥
- 9 दशाननक्षिप्तसुरप्रखण्डिनः कचिद्वतार्थो हरदीपितिर्यथा । इति हरविलासे. ii-28.

mature production as a Kavirāja. Here either in the first or the last canto, but most probably in the first, may be found appreciatory verses about poets (Viśeshakaviprasāṃsā) quoted in Jahlana's *Sūktimuktāvalī*. Generally the poet's family-history and praise of old poets are given in Ākhyāyikās and Kathās such as the *Harsha-charitra*, the *Tilakamañjarī* and the *Udayasundarī*; but references to old poets are also made in the Mahākāvyaś. Mañkhaka in his *S'rikanthacharita* refers to old and contemporary poets and Someśvara in the first canto of his *Kirtikāumudī* eulogizes old poets. This practice of eulogizing the old poets in the beginning of a poem is also found in Prākṛita poems of the 12th century *e. g.* in the *S'āntināthacharitra* of Devachandra, Guru of the great Hemachandra. Some say that Rājaśekhara wrote a work named *Kavivimarsa*, wherein are to be found the appreciatory verses attributed to him in the *Sūktimuktāvalī*; but it does not seem probable that Rājaśekhara, should ever have written any such work when he had composed such a large work as the *Kāvya-mīmāṃsā* with 18 Adhikaranas. It was conjectured that the appreciatory verses may occur in the *Kāvya-mīmāṃsā*; but these verses do not occur in the first Adhikaraṇa, nor is there possibility of their being found in other Adhikaraṇas, as the first Adhikaraṇa alone, judging from the contents of the whole work, seems to contain such matter. Besides the *Haravilāsa*, Rājaśekhara composed a work, named *Bhuvanakośa*, on the world's geography. At the end of the 17th chapter of the *Kāvya-mīmāṃsā* he refers the reader to this work¹ for detailed information about the world's geography. Ujjvaladatta quotes a line from Rājaśekhara about synonyms² of Ś'iva. This may be found either in the *Haravilāsa* or in some unknown lexicon of Rājaśekhara. It will thus appear that Rājaśekhara was an extensive writer and might have written more works than those hitherto known.

The present work only the first part of the *Kāvya-mīmāṃsā*. From the first chapter *S'āstrasaṃgraha*, we understand

1 इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।

यरतु जिगीषत्यधिक पश्यतु मद्भवनकोशमसौ । p. 98.

2 चण्डीकान्तो भगाली च लेलिहानो वृषध्वजः । (11-76)

that the author planned a very large work; but unfortunately only the first Adhikarana is hitherto available. From remarks like रीतयस्तु तिष्ठन्नास्तु पुरस्तात् (p. 10, l. 5), तमैषनिप्रदिक्के वक्ष्याम (p. 11, l. 10), it is clear that he had in his mind the execution of the whole work planned out in the first chapter. Whether he succeeded in this and composed the whole work, we have no sufficient data to determine. *Alaṅkāraśekhara*¹, however, has quoted 2 verses from *Rājaśekhara*. The verses, if they really belong to our author, may have been taken from the उभयालङ्कारिक Adhikarana of the *Kāvya-mīmāṃsā*. The same work also quotes another verse² which seems to be in the वैनोदिक Adhikarana.

The style of the *Kāvya-mīmāṃsā*. As the work is somewhat on the lines of a Sūtra-work, like Kāṭilya's *Arthaśāstra* and Vātsyāyana's *Kāmasūtra*, its style is also more or less aphorism-like, and it is no wonder that it is terse and vigorous, charming and pleasing to the ears. The passages and phrases borrowed from the *Arthaśāstra* and the *Kāmasūtra* will be referred to in the notes.

The *Kāvya-mīmāṃsā* and later writers on rhetorics. It will be easily seen that Hemachandra has borrowed about one fourth of the present work in his *Kāvyaṇus'āsanavivēka*. Chapter 17th and 18th are verbally copied with slight changes in the order. Vāgbhata, son of Nemikumāra, has also borrowed the same portion in the 1st and 5th chapter of his *Kāvyaṇus'āsana* from Hemachandra with some changes, substituting his own verses in some places. Later writers of *Kavīśikshās*, like Kshemendra, Amara, Vinayachandra and Deveśvara, seem to have been indebted to the *Kāvya-mīmāṃsā* for some of the topics treated in their

1 तदाह राजशेखरः—

समानमधिकं न्यून सज्जतीय विरोधि च ।
सकुल्यं मोदर कल्पमित्याद्याः साम्यवाचकाः ॥
अलङ्कारशिरोरत्न सर्वस्वं काव्यमस्पदाम् ।
उपमा कविवशस्य मानैवेति मतिर्मेम ॥

अलङ्कारशेखरे—एकादशे मरीचौ.

2 उत्पाटितैर्नभोभीतैः शैलैरामूलवन्धनात् ।

तांस्तानर्थान् समालोक्य समस्या पूरयेत्कविः ॥

अलङ्कारशेखरे—एकोनविंशे मरीचौ.

works. The author of the *Sarasvatī-kaṇṭhābhraṇa* has quoted a few verses, which are found only in the *Kāvya-mīmāṃsā*, and the commentator, Rātnesvara, refers one verse to the *Kāvya-mīmāṃsā*. By the bye, it may be mentioned that the name of the *Kāvya-mīmāṃsākāra* occurs in S'aṅkara's commentary (*Rasāchandrikā*) on the *Sākuntala*.

The origin and the promulgation of poetics. Like other S'āstrakārās our author attributes the origin of poetics to the Supreme Being and the celestials. S'rikantha taught this science to Parameshthi, Vaikuntha and others of his sixty-four pupils. The self-born God imparted it to His will-born pupils. Among these was Kāvya-purusha, born of Sarasvatī. Prajāpati set him to promulgate this science in the three worlds. He taught this to his divine pupils in 18 Adhikaranas. Of these, Sahasrāksha and other 17 pupils composed separate treatises on the portions learnt by them. On account of these separate treatises, the science was to some extent lost. The whole, therefore, has been abridged by our author and set forth in one book in 18 Adhikaranas.

The position of poetics in literature. Our author claims a high position for poetical science both in sacred and in profane literature. Rhetorics, says Rājaśekhara, is the seventh Aṅga, as without it the meanings¹ of the Vedic texts cannot be grasped. In another place he puts literature by the side of the four profane sciences, saying that it is the fifth² lore, and makes it the fifteenth division of learning embodying all others.

The Kāvya-purusha. The idea of the Kāvya-purusha and his bride Sāhityavidyāvadhū is quite novel in Sanskrit literature. It seems to have been suggested by the Vedapuruṣa in the Rig-veda, and the Vedic text “चत्वारि शृङ्गाः—” has been made to praise the Kāvya-purusha. The Goddess of Learning was practising penance

1 “उपकारकत्वादलङ्कारः सप्तममङ्गम्” इति यायावरीयः । ऋते च तत्स्वरूपपरिचयानादिदार्थानवगतिः ॥ p. 3.

2 “पञ्चमी साहित्यविद्या” इति यायावरीयः । “सकलविद्यास्थानैकाग्रतनं पञ्चदशं काम्यं विद्यास्थानम्” इति यायावरीयः । p. 4.

on the Himālayas with the desire of having a son. Pleased with her penance, Brahṁā gave her a son, afterwards called the Kāvya-purusha. It was from him that metrical speech first originated. Word and meaning make up his body, the different languages his limbs. Sentiment is his soul, and figures of speech are his ornaments. Once upon a time, while Sarasvatī was going to the celestial assembly as a judge, the Kāvya-purusha persisted in following her. In order to prevent him, Bhavānī created Sāhityavidyāvadhū as his bride and asked her to follow him. The bride had to adopt various sorts of dress and dramatic devices to win him. The Kāvya-purusha was gradually captivated by her, and at the end of the journey, he was wholly won over. The pair was then married in Vatsagulma by the Gāndharva marriage. The different kinds of dress and the dramatic modes adopted by Sāhityavidyāvadhū in different countries are imitated by the people of those parts.

The literary court of a king-poet.¹ The king-poet should have a special chamber for testing literary compositions. The chamber should have sixteen pillars, four doors and eight turrets. The pleasure-house should be attached to this chamber. In the middle of the chamber there should be an altar one hand high with four pillars and jewelled floor. Here the king should take his seat. On its northern side should be seated Sanskrit poets and behind them Vaidikās, logicians, Paurānikās, Smārtās, physicians, astrologers and such others; on the eastern side the Prākṛita poets, and behind them actors, dancers, singers musicians, bards and such others; on the western side the vernacular poets and behind them painters, jewel-setters, jewellers, goldsmiths, carpenters, blacksmiths and such others; and on the southern side Paisācha

1 राजा कविः कविसमाजं विदधीत । राजनि कवौ सर्वो लोकः कविः स्यात् । स काव्यपरीक्षायै सभां कारयेत् । सा षोडशभिः सन्मंश्वतुभिर्द्वारैरष्टभिर्मंसवारणभिरुपेता स्यात् । तदनुलभं राज्ञः केलिगृहम् । मध्येसभे चतुःस्तम्भाभ्यस्तत्र हस्तमात्रोत्सेधा समणिभूमिका वेदिका । तस्यां राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निविशेयन् । बहुभाषाकवित्वे यो यत्राधिकं प्रवीणः स तेन व्यपदिश्यते । यत्त्वेनैकत्र प्रवीणः स सङ्गम्य तत्र तत्रोपविशेत् । ततः परं वेदविद्याविदः प्रामाणिकाः पौराणिकाः स्मार्ता भिषजो मौहूर्तिका अन्येऽपि तथाविधाः । पूर्वेण प्राकृताः कवयः; ततः परं नटनर्तकगायनवादकबाजीवनकुशीलवतालावचरा अन्येऽपि तथाविधाः । पश्चिमेनापभ्रंशिनः कवयः; ततः परं चित्रलेप्यकृतो माणिक्यबन्धका वैकटिकाः स्वर्णकारवर्धकिलोहकारा अन्येऽपि तथाविधाः । दक्षिणतो भूतभाषाकवयः; ततः परं भुजङ्गगणिकाः प्लवकशौभिकजम्बकमहाः शशोपजीविनोऽन्येऽपि तथाविधाः । तत्र यथासुखमासीनः काव्यगोष्ठीं प्रवर्तयेत् भावयेत् परीक्षेत् च । p. p. 54-55.

poets, and behind them paramours, courtezans, rope-dancers, jugglers, wrestlers and professional soldiers.

Literary Examinations. After giving a very glowing picture of what an ideal poet should be and how he should daily conduct himself, Rājasekhara says that a king should hold assemblies for the examination of the works of poets. He should patronize poets, become the Sabhāpati (President) like the ancient kings Vāsudeva, Sātavāhana, S'ūdraka, and Sāhasāṅka, honour and give donations to the poets, whose works stand the test. Assemblies of learned men (Brahmasabhās) should be held in big cities for examining poetical and scientific works; and the successful should be conveyed in a special chariot (Brahmaratha) and should be crowned with a fillet. Such assemblies for examining in poetry were held in Ujjainī. Kālidāsa, Menṭha, Amara, Rūpa, Sūra, Bhāravi, Harichandra and Chandragupta were examined here. Pāṭaliputra was the centre for examinations in sciences. It was after passing from here that ²Upavarsha, Varsha, Pāṇini, Piṅgala, Vyāḍi, Vararuchi, and Patañjali got fame as S'āstrakāras.

Literary traditions noted in the Kāvya-mīmāṃsā. Rājasekhara has noted several traditions which are important in the history of Sanskrit literature. ³Medhāvīrudra and Kumārādāsa were born blind. ⁴S'isunāga, king of Magadha, had prohibited

1 वासुदेवसातवाहनशूद्रकसाहसाङ्गादीन् सकलान् सभापतीन् दानमानाभ्यामनुकुर्यात् । महा-
नगरेषु च काव्यशास्त्रपरीक्षार्थं ब्रह्मसभाः कारयेत् । तत्र परीक्षोत्तीर्णानां ब्रह्मरथयानं पट्टबन्धश्च । श्रूयते
चोज्जयिन्या काव्यकारपरीक्षा—

“इह कालिदासमेण्ठावत्रामररूपसूरभारवयः ।

हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम् ॥

श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा—

“अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्याडिः ।

वररुचिपतञ्जली इह परीक्षिताः ख्यातिमुपजग्मुः ॥” p. 55.

2 It may be noted that these names are in strict chronological order. This shows also that Pāṇini flourished in a period after the transference of the capital of Magadha from Rajagraha to Pataliputra. —B. B.

3 मेधाविरुद्रकुमारदासादयो जालन्धाः कवयः श्रूयन्ते । p. 12.

4 श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुचरानद्यौ वर्णानपास्य स्वान्तःपुर एव प्रवर्तितो
नियमः; उकारादयश्चत्वारो मूर्धन्यास्तृतीयवर्जमूष्माणस्त्रयः क्षकारश्चेति ।

श्रूयते च सूरसेनैषु कुविन्दो नाम राजा, तेन परुषसंयोगाक्षरवर्जमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते चोज्जयिन्या साहसाङ्को नाम राजा; तेन च संस्कृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।

p. 50.

the use of cerebrals except *n* and *s'*, *sh*, *h*, and *ksh*, in his harem,¹ and Kuvinda, king of Sūrasena, the use of harsh conjunct consonants. Sātavāhana, king of Kuntala, had ordered the exclusive use of Prākṛita in his harem, while Sāhasānka, king of Ujjayinī, that of Sanskrita.

2 Writing-materials. Rājaśekhara says that a poet must have always near him a box, a board with chalk, leaves of the Tāḍī tree or barks of the Bhūrja tree with pens and inkpots, leaves of the Tāla tree with iron nails and well-rubbed plates. It will be seen from this that the palmyra leaves used by the southerners are the leaves of the Tala tree (Tāladalāni), while those found in the Jain Bhandārs are the leaves of the Tāḍī (Tadipatrāni).

Quotations in the Kāvya-mīmāṃsā. The illustrations given in the *Kāvya-mīmāṃsā* are literary gems and seem to have been selected from many sources. He has quoted from the *Rāmāyaṇa*, *Mahābhārata*, *Gītā*, *Raghuvamśa*, *Kumārasambhava*, *Vikramorcas'ya*, *S'ākuntala*, *Kurātārjunīya*, *Jñānāharama*, *Kādambarī*, *Hayagrīvaradhya*, *Mālutīmādhava*, *Sūryas'utaka*, *Veṇīsaṃdhāra*, *S'is'upālavaradha*, *Mahānātaka*, *Mahimādhya-stotra* and his own dramas. Yet the major part of these verses remains untraced. Quotations from the *S'is'upālavaradha* and *Veṇīsaṃdhāra* show that these poets flourished before the 9th century.

Rhetoricians quoted in the Kāvya-mīmāṃsā. Rājaśekhara has quoted the opinions of Surananda, S'yāmadeva, Vāmana, Udbhata, Āpṛajīti, Dīrghini, Rudrata, Kālidasa, Vāk'patnāja, Avantisundarī and Ānanda. Vāmana, Udbhata, Ānanda and Rudrata are well-known as poets. As regards the others, though the names of some of them are familiar, we know nothing about their works on poetics. As the opinion of Rudrata is refuted in the *Kāvya-mīmāṃsā*, he must be placed earlier than 900 A. D.

Repetitions in the Kāvya-mīmāṃsā. Rājaśekhara frequently repeats whole stanzas in his dramas. In the *Kāvya-*

1 This is a strong argument in favour of taking this king as a Vratya who displayed his hatred towards the harsh sounds current in the orthodox Brahmanical speech — B. B.

2 तस्य समुद्रिका मफलकखटिका, समुद्रक, मलेखनीकमपीभाजनानि ताडिपत्राणि भुज्वयो वा; मन्त्रोद्दकानि ताडदलानि मुगमुद्रा भित्तयः यान्तर्गताः खु. p. 51

mīmāṃsā too the same fact can be easily noted. The verses स्तोकोऽपि (pp. 25 and 83), ज्ञानाद्भेदः (pp. 67 and 76), and सुविघ्नानुमतिपेक्ष-
मुदासे (pp. 73 and 74) एतास्ता (pp. 45 and 82), एता विलोक्य (pp. 19
and 45) are quoted twice while the verse गुणानुरागमिश्रेण is quoted
thrice (pp. 26, 41 and 83).

Rājas'ekhara's partiality for Kanauj and Pāñchālās.

We have seen that Rājas'ekhara was the Upādhyāya of the kings of Kanauj. His partiality for Mahodaya and Pāñchāla can be easily marked in the present work. In the 17th chapter he says that 'directions should be measured from Mahodaya' and in the 3rd he describes the dress² of the ladies of Mahodaya as adorable. In the *Bālarāmāyana* too, he describes Kanauj as a 'very sacred place, and the way of dressing, ornamentation, branding and speech of its ladies as being studied by the females of other countries. In the same way, the Pāñchālās have been described as the ornament of Antavēdi. 'Its people like elegant and new com-

1 "नत्रापि महोदय मूलमवधीकृत्य" इति यायावरीय ।

Kāvyamīmāṃsā, p. 94.

2 वाटकुवल्यानवरजितगण्डलेस्वमानाभिलम्बितरुद्रोदितनगरहारम् ।

आश्रान्तिगुल्फविरिमण्यक्तोत्तरीय वेप नमस्यत महोदयसुन्दरीणाम् ॥

Kāvyamīmāṃsā, p. 8.

3 एत पुनस्ततोऽपि मन्त्राकिनीपरिक्षिप्त महोदय नाम नगर दृश्यते ।

गश्वत मुधामवमुधामहित द्विपद्भिर्ना गाहित भवति गाधिपुर पुरस्तात् ।

वदेति देहि जफरीसदृश दृश तदस्मिन्नितम्बिनि नितम्बवद्वहसिस्थो ॥

इदं इयं शर्षमहापवित्र परम्परालङ्कारैकहेतुः ।

पर । हे चानदि कान्यकुब्ज मारुच गौरीपतिनोदिमाला ॥

अपि ।।

यो मार्गे पारिवानामेणि गिरा वा सक्तिमुद्रान्ते

मद्विधा कवचानयेषु रचन युद्धपालोपु ॥

दुष्ट सुन्दरि कान्यकुब्जललनालोकैरिहान्यच्च य—

रिच्छन्ते सकलास दिक्षु तस्मा तत्कोतुकिन्यः स्त्रियः ॥

Bālarāmāyana, Act. . . 8, 89 & 90.

4 उमे अन्तर्वकीभूपर्णो प पाला

यथार्थे न तथा नरजयति कविश्रीमीणशीर्गम्फने

शार्खायामुच्च लोकिनेषु न यथा गव्यासु नव्योक्तिषु ।

पद्मालास्तव पश्चिमेन त उमे वामा गिरा भाजना

त्वद्वेगतिवीभवन्तु यमुना त्रिस्तोतम चान्तग ॥

Bālarāmāyana, Act, N. 86.

sirions, and the works of its poets are well constructed and the mode of their recitation is, as it were, pouring honey in ears.

Rajas'ekhara and the Lātades'a. Rājas'ekhara seems to have come much in contact with the Lātades'a, probably through his royal patron. He has made Karpūramañjarī, the heroine of his play *Karpūramañjarī*, the daughter of the king of the Lātades'a. The *Vidharasūlabhañjikā* also belongs to the king of the same country. In the *Bālarāmāyana*, it is described as the crest¹ of the earth. The elegance of speech and beauty of its ladies are much dilated upon by him in the ²*Kāvyamīmāṃsā* and the ³*Bālarāmāyana*.

Ancient Indian Geography according to the Kāvya-mīmāṃsā. Rājas'ekhara seems to have been very fond of and much acquainted with the geography of India. In the tenth act of his *Bālarāmāyana*, he describes the countries lying on the way from Ceylon to Ayodhyā. Comprehensive knowledge of the various countries of India is obtained from the 17th chapter of the *Kāvyamīmāṃsā*. Hemachandra and Vāgbhata have borrowed this whole-sale in their works. The information given in this chapter, however, is in brief, as he refers one who wants further information on the subject, to his *Bhavana-Kośa*.

Rājas'ekhara divides आर्यावर्त into five parts 1 पूर्वदेशः, 2 दक्षिणपथः, 3 पश्चिमदेशः, 4 उत्तरपथः and 5 मध्यदेशः.

1 अयममाविनो विश्वम्भराग्निर ज्येष्ठर उव लाटदेशः । Act X.

2 पठन्ति लटम व्यादाः प्राकृत संस्कृतद्वयः ।

जिह्वा ललितोलापलब्धमौन्दर्यमुद्रया ॥

Kāvyamīmāṃsā, p. 34.

3 यद्योनिः किल संस्कृतस्य मुद्रया जिह्वासु यन्मोदने यत्र श्रोत्रपथावतारिणि कटुभाषाक्षराणां रसः ।
गय चूर्णपट पद रतिपनेस्तत्प्राकृत यद्वचस्तालाटाललिताङ्गि पदय मुद्रती दृष्टेर्निमेषमन्तम् ॥

किंच—

लक्ष्मीकणुं प्रवृत्तोऽपि लाटीलङ्घवीक्षितैः ।

लक्ष्मीभवति कन्दप. स्वेपामेवात्र पत्रिणाम् ॥ *Bālarāmāyana*, Act x, 48-49.

पूर्वदेश is the part lying east of Benāres. It contains:—

Countries.		Mountains.	Rivers.	Products.
1 अङ्ग	9 नेपाल	1 बृहद्बृह	1 शोण	1 लवली
2 कलिङ्ग	10 पुण्ड्र	2 लोहितगिरि	2 लौहित्य	2 ग्रन्थिपर्णक
3 कोसल	11 प्राग्ज्योतिष	3 चकोर	3 गङ्गा	3 अगुरु
4 तोसल	12 ताम्रलितक	4 दुर्दुर	4 करतोया	4 द्राक्षा
5 उत्कल	13 मलद	5 नेपाल	5 कपिशा	5 कस्तूरिका
6 मगध	14 मल्लवर्तिक	6 कामरूप	etc.	
7 सुदूर	15 सुन्न	etc.		
8 विदेह	16 ब्रह्मोत्तर			
	etc			

The portion lying beyond माहिष्मती is दक्षिणपथ It consists of:—

Countries.		Mountains.	Rivers.	Products.
1 महाराष्ट्र	14 चोड	1 विन्ध्यदक्षिणपाद	1 नर्मदा	Same as those of the Malayas.
2 माहिषक	15 दण्डक	2 महेन्द्र	2 तापी	
3 अस्मक	16 पाण्ड्य	3 मलय	3 पयोष्णी	
4 विदर्भ	17 पल्लव	4 मेकल	4 गोदावरी	
5 कुन्तल	18 गाङ्गा	5 पाल	5 कावेरी	
6 कथकेशिक	19 नाशिक्य	6 मञ्जर	6 भैरवश्री	
7 सूर्यारक	20 कोङ्कण	7 सह्य	7 वेङ्ग	
8 कावी	21 कोल्लगिरि	8 श्रीपर्वत	8 कृष्ण	
9 केरल	22 वल्लार	etc.	9 वज्ररा	
10 कावेर	etc.		10 तुङ्गभद्रा	
11 मुरल			11 ताम्रपर्णा	
12 वानवासक			12 उन्पलावती	
13 सिंहल			13 रावणगङ्गा	
			etc.	

The portion lying beyond देवगन्ध is पश्चाद्देश. It contains —

Countries.		Mountains.	Rivers.	Products.
1 देवगन्ध	6 कच्छाथ	1 गोवर्धन	1 गरम्बती	1 करीर
2 सुराष्ट्र	7 आनर्त	2 गिरिनगर	2 ध्रुववती	2 पीलु
3 दशेरक	8 अर्बुद	3 देवगन्ध	3 वार्तिती	3 गुग्गुलु
4 चवण	9 ब्राह्मणवाह	4 मातृशिशिर	4 मती	4 खर्जूर
5 मृगुकच्छ	10 यवन etc.	5 अर्बुद etc.	5 हिडिमा etc.	5 करम etc.

The portion lying beyond वृषट्क is उत्तमपथ It comprises —

Countries.		Mountains.	Rivers.	Products.
1 राक	12 तपण	1 हिमालय	1 गङ्गा	1 पराङ
2 केकय	13 तुपाय	2 कलिन्द	2 सिन्धु	2 देवदारु
3 बोक्कण	14 तुल्य	3 उन्मसीड	3 गरम्बती	3 दाना
4 हण	15 वर्धर	4 चन्द्रचल etc.	4 गङ्गा	4 कुटुम
5 बाणयुज	16 हरहर		5 चन्द्रमङ्गा	5 वस्त्र
6 काम्योज	17 हट्टक		6 यमुना	6 अजिन
7 वार्धक	18 मट्टक		7 दशवती	7 गोर्धार
8 बहव	19 हनमर्ग		8 वितन्ता	8 स्योनोवन
9 लिम्पाक	20 रसट		9 वितागा	9 गेन्धर्व
10 कुल्ल	21 करकट		10 वृद्ध	10 चर्द्ध
11 कीर	etc.		11 देविका etc.	11 तुङ्ग etc.

Between these lies the मध्यदेश

Dialects of different parts of India. From the *Kārya-mānāsā* we gain some knowledge as to what particular dialects were spoken in different parts of India. ¹Gaudas and other people spoke Sanskrit, Lātās were fond of Prākṛit, those living in Māwār,

1 गौडाया सङ्कृतस्या पञ्चिनिमन्त्रय प्राकृति व्यावृत्तया

सापञ्चप्रप्रथोना सङ्कृतस्य सुवष्टकमादासताश्च ।

आवन्त्या पारियात्रा गत दशपुर सुवसापा सतां

यो मन्येमश्वदेश निवसति स कवि सवसापानिपण्य ॥ p. 51.

Takka and Bhūdānaka were fond of Apabhraṃśa, those living in Avantī, Pāriyātra and Daśapura used Bhūtabhāṣā, while those living in the Madhyadeśa were well-versed in all languages.

Rājas'ekhara's love for Prākṛita languages. It is said in the prologue of the *Bālarāmāyana* that Rājas'ekhara was well-versed in all languages.¹ His definition of a Kāvya also requires that he should be proficient in various languages. To him all the languages should be equal.² His *Karpūramāṇjarī* would seem to be an illustration of this. In another place, he says that a³ good poet should pay attention to all the languages according to his ability, taste and curiosity. 'One and the same idea assumes, different forms of beauty according to the language in which it is expressed. A poet, whose intellect is thus ready in all the languages acquires fame all throughout the world. In the *Bālarāmāyana*, he describes 'Prākṛita as elegant and possessing natural sweetness, Apabhraṃśa as very elegant, and Bhūtabhāṣā as well-formed. 'In the *Karpūramāṇjarī*, it is said that Sanskrit compositions are harsh, while those in Prākṛit are smooth.

The modes of speech and recitation of ancient Indians. Much interesting information about the modes of speech and recital of peoples of different countries of ancient India can be derived from the 7th chapter of the *Kīrtiyāmānāsā*. 'Māgadhas and some others living east of Benares speak Sanskrit well, but are

1 मन्त्रभाषाविचक्षणश्च स एवमात् ।

2 स्वनतस्य पुनरेकवत् गवा उपि भाषा रयु । कान्तसीमाना ॥ ७१ ।

3 मरुकुतवत् सवास्यपि भाषासु व्यासः सस्य वक्ष्यन्ति व्याकोतकं गवहितं स्यात् । Ibid. p. 48.

4 एकोद्वे मरुकुतोऽस्या समुद्विरचनं प्राकृतैनापरोऽस्मिन्
अन्योऽपञ्चरसीमि किमपरमपरो मन्त्रभाषाक्रमेण ।

त्रिभिर्ना कोऽपि वाग्विभक्तं चतुर्भिः किञ्च द्विविधं
संख्येयं त्री प्रपन्ना संप्रति सकलस्य ज्ञानं गच्छति ॥

pp. 48 and 49.

5 गिर श्रव्या श्रव्या प्रकृतिमधुरा प्राकृतवरं सुसव्योऽपभ्रंशः सगरः । स्वनचनम् ।

त्रिभिर्ना पन्थानं त्रिभिः क्रमैर्नाथश्च त्रये गिरा यन्नेषा स सत्यं त्रिभिरेऽस्मिन् कविवृषा ॥

Balarāmāyana, Act. I, 10.

6 परमा सकलवन्वा पाठयन्तो नि होय सउमारी ।

पुरिसमदिल्लण जित्तअमिन्तर नेत्तअमिमाय ।

Karpūramāṇjarī, Act. I, 4.

7 "पठन्ति मरुकुत मुष्ट कुण्ठा प्राकृतवाचि ने ।

वागणसीत पृवण ये वेचिन्मरा सत्य ॥" p. 13.

blunt in Prākṛit. ¹A Gauda cannot speak Prākṛit well. Either he should give up the attempt or the Prākṛit language should be otherwise. A Gauda Brāhman is neither a very clear nor a confused, neither a harsh nor a very soft, neither a deep nor a very loud speaker. ²Whatever may be the sentiment, style or quality, all the Karnātas recite proudly making a twangling sound at the end. ³Drāviḍas, without any exception, recite either prose, poetry or mixture of both in a musical way. ⁴The Lātas who have hatred for Sanskrit, speak beautiful Prākṛit with their warbling tongue. ⁵The people of Surāshtra and Travana, etc., speak Sanskrita, stimulating it with an admixture of Apabhraṁśa, so as to impart beauty to their speech. ⁶The Kashmirians are good poets through the favour of Sarasvatī; yet their mode of reciting sounds to the ear like a mouthful of Gudūchī (cocculus cordifolius). ⁷The poets of the Uttarāpatha, though refined, recite with a nasal sound. ⁸Rich in properties, with the voice corresponding to the style and the perfection of arrangement of words, and divided into cæsuras, the sweet recitation of the Pāṇchāla poets is, as it were, a flow of honey in ears.

Female education in Rājas'ekhara's time. Rājas'ekhara's views in this connection were very forward and liberal. He says

- 1 आह स—“ब्रह्मन्विशापयामि त्वा म्वाविवारजिह्वाभया ।
गौडस्यजनु वा गाथाभन्या वाऽस्तु सम्भ्वती ।
नानिस्पष्टो न चाश्लिष्टो न रूढो नानिकोमलः ।
न मन्द्रो नानितारश्च पाठी गौडेषु वाऽय ॥
- 2 रम कोऽप्यरनु काप्यरनु गतिः कोऽयरनु वा गुणः ।
सगर्वं सवकर्णायाष्टकारोत्तरपाठिनः ॥
- 3 गद्ये पद्येऽथवा मिश्रे काव्ये काव्यमना अपि ।
गेयगमं स्थित पाठे सर्वाऽपि द्रविडः कविः ॥
- 4 पठन्ति लट्भ व्याटा प्राकृतं संस्कृतंऽपि ।
जिह्वया ललितोद्गाप्यद्वयमान्दर्थमुद्रया ॥
- 5 मुराष्ट्रवणाद्या ये पठन्त्यपि तस्माद्वयम् ।
अपभ्रंशावदशानि ते संस्कृतवचास्थपि ॥
- 6 शाङ्खायाः प्रसादेन काश्मीरः सुकविजनः ।
कर्णे गुह्यचीमण्डपस्तपा पाठक्रमः किमु ॥
- 7 ततः पुरस्तात्कवयः ये सव्युत्तरादये ।
ते महत्यपि संस्कारे मानुसान्मिकापठिनः ॥
- 8 सायांगुणेन भिनदेन निर्दिष्टगुणानां सम्पूर्णवर्णरचनो यतिनिर्विभक्तः ।
पाञ्चालमण्डलमुवा सुभगः कवीनां श्रोत्रं मधु क्षरति किञ्चन काव्यपाठः ॥ pp. 33 & 34.

that women too may become poetesses like men. Accomplishment is intimately connected with the soul, but does not depend upon the distinction of the sex. In his time daughters of princes and prime ministers, courtezans and wives of jesters were found well-versed in sciences, and poetesses too.

Foreign travel and the dress question. It appears from the *Kāvyamīmāṃsā* that ²ancient poets used to travel to foreign countries and islands, and utilized their experience in those countries in their works. As regards the ²dress to be worn, it is said that divine and other beings should be represented as putting on the dress of the country where they live for the time being. In one's own country, however, one may adopt any dress one likes.

The Colour question of Indians. From the 'Kavysamaya,' we get some idea of the colours of Indians. The colour of the easterners has been described as brown, that of southerners as dark, that of westerners as white, that of northerners as fair, while that of persons living in the Madhyadesa as dark, brown and white.

- 1 पुरुषवत् योपितोऽपि कतीमयेयु । सरस्वती ब्रह्मसि तम-वि । न त्व । प । न । मित्तागसंज्ञे । श्रृयन्ते वृश्चन्ते । न रात्रपुत्रो मत्तामावलित्रो मपि । न । क्रिमाव । न । अश्वप्रवत्तयः कवश्व ॥ p. 53.
- 2 किञ्चन महाकवोऽपि देशीपास्तरकवापुष्पाणि । तव । प । न । म । p. 12. पूर्वे नि विद्वान् । महश्चान्न मज्ञ च । प्रेममाला । प । न । तानना । दीपनगणि च परिश्रम्य p. 78.
- 3 ततः पर दिव्याया अपि यं देशमपि वसेयुस्तेन । तेषमाश्रयणो निवन्धनीश्व । स्वभूमो तु कामचार । p. 10.
- 4 तत्र पौरश्याना इयामो वर्ण , दाक्षिणालाना कृष्ण , पाश्चात्याना पाण्डु , उदीर्याना सौर , मध्यदेश्याना कृष्ण , इयामो गौरश्च । p. 96.

ABBREVIATIONS.

A—the palm-leaf MS. of काव्यसीमा deposited in the Fofala Wada Bhandār at Pattan.

B—the paper MS. comprising काव्यसीमा and कविरहस्यवृत्ति deposited in the Widi Pārsvanātha Bhandar at Pattan.

C—the palm-leaf MS. in the Bhandar at Jaisalmer dated Samv. 1216 from which B was copied.

K—काव्यानुशासन of हेमचन्द्र printed in the 'Kāvya-mālā' Series.

V—काव्यानुशासनविवेक of हेमचन्द्र printed in the same Series.

VA—the first MS. of काव्यानुशासनविवेक.

VB—the second MS. of the same work dated Samv. 1668.

VC—the third MS. of the same work dated as above.

(Of the three MSS. of विवेक two are in the Central Library and the third cannot be traced)

SUMMARY.

प्रथमोऽध्यायः

श्रीकण्ठस्य परमेष्वैकुण्ठादिभ्यश्चतुःपष्ठये जिन्येभ्यः काव्यशास्त्रोपदेशः । सार-
स्वतकाव्यपुरुषात्काव्यविद्याप्रवृत्तिः । सहस्राश्रादिभ्यो दिव्येभ्यः काव्यविद्यास्नात-
केभ्यः काव्यविद्याया अप्रादृशाधिकरणीप्रवचनम् । तेषां पृथक्पृथक् स्वशास्त्रविरचनम् ।
प्रकीर्णत्वान्तेषां किञ्चिदुच्छेदेन ग्रन्थकर्त्रा सङ्क्षेपेणास्य ग्रन्थस्य प्रणयनम्, एतद्वन्था-
ध्यायनिर्देशश्च ।

p. 2

द्वितीयोऽध्यायः

शास्त्रं काव्यं चेति वाङ्मयं द्विधा । शास्त्राणां परिसङ्ख्यानं, लक्षणं, सूत्रादि-
भिश्चेषां प्रणयनम् । वृत्तिपद्धतिभाष्यसमीक्षाटीकापञ्जिकाकारिकावातिकानीति
शास्त्रभेदाः, तेषां व्याख्याश्च । साहित्यविद्याया व्याख्या ।

p. 5

तृतीयोऽध्यायः

सरस्वत्याः पुत्रेच्छा । स्वयम्भूवरजानम् । सरस्वत्याः काव्यपुरुषोत्पत्तिः । तस्य
छन्दस्वद्वागुच्चारणम् । काव्यपुरुषस्य स्तुतिर्वर्णनं च । सारस्वतेशस्य उशनसे वान्मी-
कये च छन्दस्वद्वाक्सञ्चारणम् । काव्यपुरुषस्य सरस्वत्या ब्रह्मलोकंऽनुगमनम् ।
तन्निवर्तनाय तद्वशीकरणार्थं साहित्यविद्यावधूत्पादनं, तस्यै काव्यपुरुषानुवर्तनाय, का-
व्यविद्यास्नातकेभ्यश्चेतयोः चरितस्ववनायादेशः । प्रथमं प्रार्चा प्रति चलनम् । तत्र
काव्यपुरुषमभिपुञ्जान्ता सा ओमेश्या यं देवं यथेष्टमसेविष्टं स तत्रत्याभिः
स्त्रीभिरनुकृतः । सा औड्रमागधीप्रवृत्तिः । गौडाङ्गनावेषवर्णनम् । तयोरनुसारेण
भारतीवृत्तिगौडीरीत्योः प्रादुर्भावः । ततः पाञ्चालान् प्रति चलनम् । पाञ्चालम-
ध्यमाप्रवृत्तिमात्वतीवृत्तिपाञ्चालीरीतीनां प्रादुर्भावः । ततोऽन्धप्रति चलनम् ।
तत्रेपथ्यानुसारेण आवन्तीप्रवृत्तिमात्वतीकैशिकीवृत्तिनां प्रादुर्भावः । ततो दक्षिणां
प्रति चलनम् । तत्र दक्षिणात्याप्रवृत्तिकैशिकीवृत्तिवैदर्भीरीतीनां प्रादुर्भावः । सम्पू-
र्णतया च काव्यपुरुषस्य वशीकरणम् । विदर्भेषु वत्सगुल्मे तयोर्गान्धर्ववत्परि-
णयनम् । ततो विनिवृत्य तेषु प्रदेशेषु विहृत्य तुषारगिर्यागमनम् । गौरीसरस्वतीभ्यां
वन्दनम् । तयोराशीर्वादेन कविमानसनिवासकरणं कविलोकस्वर्गसर्गश्च ।

p. 10

चतुर्थोऽध्यायः

शिष्यो द्विविधः बुद्धिमानाहार्यबुद्धिश्च । ताभ्यामन्यथाबुद्धिर्दुर्बुद्धिः । समा-
ध्यभ्यासयोर्व्याख्ये । तयोः शक्त्युद्भासनम् । शक्तिकर्तृके प्रतिभाव्युत्पत्तिकर्मणी ।
प्रतिभाव्याख्या । तस्याः कारयित्रीभावयित्रीभेदेन द्वैविध्यम् । सहजाहार्योपदे-
शिकीति त्रिविधा कारयित्री । तासां व्याख्याः । तदनुसारेण सारस्वतः, आभ्या-
सिकः, औपदेशिक इति त्रिविधाः कवयः । तेषां लक्षणानि । भावयित्रीव्याख्या ।
भावकत्वकवित्वयोः पृथक्त्वम् । अरोचकिनः, सतृणाभ्यवहारिणः, मत्सरिणः,
तत्त्वाभिनिवेशिनश्चेति चत्वारः भावकाः । तेषां लक्षणानि । तत्त्वाभिनिवेशिनः विर-
लत्वम् । भावकविषये सद्गद्गद्श्लोकाः ।

p. 15

पञ्चमोऽध्यायः

व्युत्पत्तिप्रतिभयोर्व्याख्ये । तयोः कतरा श्रेयसीति विचारः । उभययोगः
श्रेयानिति यायावरीयमतम् । शास्त्रकविः, काव्यकविः, उभयकविश्चेति कवयस्त्रिधा ।
तेषां स्वस्वविषये गरीयस्त्वमिति यायावरीयमतम् । त्रिधा शास्त्रकविः, यः शास्त्रं
विधत्ते, यश्च शास्त्रं काव्यं विधत्ते, योऽपि काव्ये शास्त्रार्थं निधत्ते । काव्यकविः
पुनरष्टधा रचनाकविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रस-
कविः, मार्गकविः, शास्त्रार्थकविर्वाति । रचनाकवेरुदाहरणम् । त्रिधा शब्दकविर्ना-
माव्याप्तार्थभेदेन । तेषामुदाहरणानि । अर्थकवेरुदाहरणम् । द्विधाऽलङ्कारकविः
शब्दार्थभेदेन । तयोरुदाहरणे । उक्तिकविर्मार्गकविशास्त्रार्थकवीनामुदा-
हरणानि । दृश च कवेरप्यस्याः । बुद्धिमदाहार्यबुद्धयोः सप्त, तिस्रश्चौपदेशिकस्य ।
तद्यथा काव्यविद्यास्तान्को, हृदयकार्वाक्यः, अन्यापदेशी, सेविता, घटमानो, महाकविः,
कविराजः, आदेशिकः, अविच्छेदी, सङ्क्षामयिता च । तेषां लक्षणानि । पाकविवेकः ।
पिचुमन्दपाकं, वदरपाकं, मृदाकापाकं, वार्ताकपाकं, तिन्तिडीकपाकं, सहकारपाकं,
कमुकपाकं, त्रपुमपाकं, नालिकेरपाकमिति नवधा काव्यम् । तेषां त्रिकत्रये आद्यानां
हेयता इतरेषाञ्चोपादेयता । अनवस्थितपाकस्य कपित्थपाकता ।

p. 21

षष्ठोऽध्यायः

पदस्य व्याख्या । तस्य सुवृत्तिः, समामवृत्तिः, तद्धितवृत्तिः, कृद्वृत्तिः, तिङ्-
वृत्तिश्चेति पञ्च वृत्तयः । पदज्ञानस्यानन्यम् । वाक्यस्य व्याख्या । तस्य त्रिधाऽभिधा-

व्यापारः वैभक्तः, शाक्तः, शक्तिविभक्तिमयश्चेति । तेषां व्याख्या उदाहरणानि च । एकाख्यातम्, अनेकाख्यातम् (सान्तरं निरन्तरञ्च), आवृत्ताख्यातम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्, समुच्चिताख्यातम्, अध्याहृताख्यातम्, कृदभिहिताख्यातम्, अनपेक्षिताख्यातमिति वाक्यं दशधा । गुणवदलङ्कृतञ्च वाक्यमेव काव्यम् । असत्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतनिरासः । असदुपदेशकत्वान्नोपदेष्टव्यमिति मतनिरासः । असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतस्य श्रुतौ च शास्त्रे चैतदर्थस्योपलब्धेर्निरासः ।

p. 28

सप्तमोऽध्यायः

ब्राह्मं, शैवं, वैष्णवमिति प्रणेतृभेदेन पुराणादिमतेन वाक्यं त्रिधा । स्वायम्भुवं, ऐश्वरं, आर्पम्, आर्पिकम्, आर्पिपुत्रकं चेति ब्राह्मं वचः पञ्चधा तेषां व्याख्याः । सारस्वतकवीनां मते तु ब्रह्मविष्णवादिशिष्येषु चतुःपट्टावुपदिष्टं वचः पारमेश्वरम् । क्रमेण चैतस्य देवैर्देवयोनिभिश्च यथामत्युपजीव्यमानत्वादिव्यत्वेन व्यपदेशः । तच्च वैबुधं, वैद्याधरं, गान्धर्वं, योगिनीगतं चेति चतुर्धा । तेषां सव्याख्योदाहरणानि । वैष्णवस्य मानुपत्वेन व्यपदेशः । तच्च वैदर्भी, गौडीया पाञ्चाली चेति रीतित्रयभेदेन त्रिधा । काकुर्वक्रोक्तिर्नाम शब्दालङ्कारोऽयमिति रुद्रटमतस्य निरासः । काकोः पाठधर्मत्वम् । साकाङ्क्षा निराकाङ्क्षा, चेति तस्या द्वैविध्यम् । आक्षेपगर्भा, प्रश्रगर्भा, वितर्कगर्भा, चेति त्रिधा साकाङ्क्षा । निराकाङ्क्षाऽपि विधिरूपा, उत्तररूपा, निर्णयरूपेति त्रिविधा । तासामुदाहरणानि । अभ्युपगमानुनयकाकूदाहरणम् । अभ्यनुज्ञोपहासकाकूदाहरणम् । त्रिचतुरकाकुयोगोदाहरणे । काकुलनायां सामान्यपाठप्रतिष्ठायां च सङ्ग्रहश्लोकाः । मगधगौडकर्णाटद्रविडलाटमुराष्ट्राकशीरोत्तरापथपाञ्चालोद्भवानां कवीनां पाठप्रतिष्ठायां परिकरश्लोकाः ।

p. 34

अष्टमोऽध्यायः

श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं, उचितसंयोगः, योक्त्वसंयोगः, उत्पाद्यसंयोगः, संयोगविकारः इत्येताः काव्यार्थानां षोडश योनयः । श्रौत-स्मार्त-ऐतिहासिक-पौराणिक-मैमांसिक-सांख्यीय-न्यायवैशेषिकीय-बौद्धीय-लौकायतिक-आर्हत-शैवसिद्धान्तीय-पाञ्चरात्र-बौद्धसिद्धान्तीय-नाट्यशास्त्रीय-कामसूत्रीय-लौकिक-विरचनाविषयक-हस्तिशि-

क्षीय-रत्नपरीक्षीय-धनुर्वेदीय-योगशास्त्रीयाणामुचितसंयोगयोक्तृसंयोगोत्पाद्यसंयोगसं-
योगविकाराणां काव्यार्थानामुदाहरणानि ।

p. 41

नवमोऽध्यायः

दिव्यः, दिव्यमानुषः, मानुषः, पातालीयः, मर्त्यपातालीयः, दिव्यपातालीयः,
दिव्यमर्त्यपातालीयश्चेति सप्तधा अर्थः, । दिव्यमानुषश्चतुर्धा दिव्यस्य मर्त्या-
ममनेन मर्त्यस्य स्वर्गगमनेन, दिव्यस्य मर्त्यभावेन मर्त्यस्य दिव्यभावेन, दिव्येतिष्टुत-
परिकल्पनया, प्रभावाविर्भूतदिव्यरूपतया च । तेषामुदाहरणानि । मर्त्य-पातालीय-
मर्त्यपातालीय-दिव्यपातालीय-स्वर्गमर्त्यपातालीयानामुदाहरणानि । निःसीमार्थसार्थे
रसवत एव निबन्धो युक्तः । सरिद्वर्णनरसवत्ता, अद्विवर्णनरसवत्ता, सागरवर्णनरस-
वत्ता, विप्रलम्भेऽप्यरसवत्ता । तासामुदाहरणानि । वस्तुस्वरूपविचारः । मुक्त-
कप्रबन्धविषयत्वेनार्थस्य द्वैविध्यम् । तावपि प्रत्येकं पञ्चधा शुद्धः, चित्रः कथोत्थः,
संविधानकभूः, आख्यानकवांश्चेति । तेषामुदाहरणानि । संस्कृतवत्सर्वास्वपि भाषासु
अवधानावश्यकता ।

p. 49

दशमोऽध्यायः

नामधातुपारायणादिकाव्यविद्यानां काव्यमातृणां च परिगणनम् । शुचि शीलनं
कवेरावश्यकम् । तस्य भवनस्य, परिचारकस्य, मित्राणां, लेखकस्य च वर्णनं, तस्य गृहे
भाषानियमश्च । शिशुनागकुविन्दमातवाहनसाहसङ्गानां प्राक्तननृपाणां स्वभवने
वर्णभाषानियमः । कवेर्लेखनसाधनानि, काव्यप्रबन्धे भाषानियमश्च । कवेराहोरात्रि-
कम् । असूर्यम्पद्यनिषण्णदत्तावसरप्रायोजनिकानां चतुर्विधानां कवीनां लक्षणानि ।
पुरुषवत् योपितामपि कवीभधनम् । मिदृशस्य प्रबन्धस्यानेकादर्शकरणम् । प्रबन्ध-
विन्तायकारणानि । राज्ञः कविममाजवर्णनम् । काव्यशास्त्रपरीक्षार्थं महानगरेषु
ब्रह्मसभाकरणम् ।

p. 55

एकादशोऽध्यायः

पञ्चविधं शब्दहरणं पदतः, पादतः, अर्द्धतः, वृत्ततः, प्रबन्धतश्च । श्लिष्टस्य
श्लिष्टपदेन हरणम्, श्लिष्टपदैकदेशेन हरणम्, । श्लिष्टस्य यमकेन हरणम्, श्लिष्टस्य
प्रश्नोत्तरेण हरणम्, यमकस्य यमकेन हरणम् । अप्रसिद्धादिकारणैः शब्दार्थहरणेऽ-
भिरभेदे इत्यवन्तिमुन्दर्या मतम् । अत्र्यधिकपदहरणं हरणं न वेति विचारः । पादहरणं

स्वीकरणापरनामधेयं हरणम् । तद्वर्धप्रयोगे व्यस्तार्धप्रयोगे च । पाद एवान्यथात्व-
करणं पादोत्तरहरणं वा न स्वीकरणम् । भिन्नार्थानां पादानामेकेन पादेनान्वयनं कवि-
त्वमेव, तद्वत् कतिपयपदैकदेशप्रयोगौ । वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं
हरणं वा । परकीयस्य स्वीयत्वेन धिलपनं दोषोदाहरणम् । मूल्यक्रयोऽपि हरणम् ।
नास्त्यचौरः कविजनः, परं तु यो निगूहितुं जानाति, स विना वाच्यं नन्दति ।
कविः कश्चिदुत्पादकः, कश्चित्परिवर्तकः, कश्चिदाच्छादकः, कश्चित्संवर्गकः, परं तु यः
शब्दार्थोक्तिषु किञ्चन नूतनं पश्येन, प्राच्यं किञ्चन चोद्दिशेन, स महाकविः । p. 62

द्वादशोऽध्यायः

अर्थहरणस्य विचारः । अन्ययोनिर्निहृतयोनिर्गयोनिरिति त्रयो भेदाः । अन्ययो-
निर्द्विधा प्रतिविम्बकल्प आलेख्यप्रख्यश्च । निहृतयोनिरपि द्विधा तुल्यदेहितुल्यः पर-
पुरप्रवेशसदृशश्च । अयोनिः पुनरेकादश एव । व्याख्या उदाहरणानि च प्रतिविम्ब-
कल्पादिचतुर्णामर्थानाम् । अमीपामर्थानामयस्कान्तवचान्वर्थाः भ्रामकचुम्बककर्पक-
द्रावकाः चत्वारः लौकिकाः कवयः । पञ्चमश्च चिन्तामणिरलौकिकोऽदृष्टचार्थदर्शी ।
तेषां व्याख्याः । चिन्तामणेः लौकिकालौकिकमिश्रत्वेन त्रयो भेदाः । तेषामुदाहर-
णानि । प्रतिविम्बकल्पादिचतुर्णामर्थानां पत्येकमाष्टक्यवशाद्द्वित्रिंशद्वरणोपायाः ।
तत्र प्रतिविम्बकल्पस्याष्टौ विकल्पाः व्यस्तकः, खण्डं, तैलविन्दुः, नटनेपथ्यं,
छन्दोविनिमयः, हेतुव्यत्ययः, सङ्क्रान्तक, सम्पुटश्च । तेषामुदाहरणानि । सोऽयं
कवेरवकवित्वदायी सर्वथा प्रतिविम्बकल्पः परिहरणीयः । p. 68

त्रयोदशोऽध्यायः

आलेख्यप्रख्यतुल्यदेहितुल्यपरपुरप्रवेशसदृशानां प्रत्येकमष्टौ भेदाः । तत्र सम-
क्रमः, विभूषणमोपः, व्युत्क्रमः, विशेषोक्तिः, उत्तंसः, नटनेपथ्यम्, एकपरिकार्यः,
प्रत्यापत्तिः इति आलेख्यप्रख्यस्य अष्टौ भेदाः । विषयवर्तकः, द्वन्द्वविच्छित्तिः,
रत्नमाला, सङ्क्षोभेखः, चूलिका (संवादिनी विसंवादिनीत * न्या), विधानाप-
हारः, माणिक्यपुञ्जः, कन्द इति तुल्यदेहितुल्यस्याष्टौ भेदाः । अनयोर्मार्गयोरनुग्रा-
ह्यत्वम् । हुडयुद्धं, प्रतिकञ्चुकं, वस्तुसंचारः, धातुवादः, सत्कारः, जीवज्जीवकः,
भावमुद्रा, तद्विगोधी इति परपुरप्रवेशसदृशस्य अष्टौ भेदाः इति द्वात्रिंशद्वर-
णोपायाः । अर्थवैपरीत्येन च तेषां प्रतियोगिनः । एतेषां हानोपादानविज्ञाने
कवित्वम् । p. 78

चतुर्दशोऽध्यायः

कविसमयलक्षणम् । स्वर्ग्यभौमपातालीयभेदैः कविसमयत्रैविध्यम् । तेषां मध्ये भौमस्य जातिद्रव्यगुणक्रियारूपतया चतुष्प्रकारत्वम् । तेषां प्रत्येकमसतो निबन्धनान्, सतोऽप्यनिबन्धनान्, नियमतश्चेति त्रैविध्यम् ।

p. 82

पञ्चदशोऽध्यायः

गुणसमयस्यापि असतो गुणस्य निबन्धनं सतोऽप्यनिबन्धनं, नियमतश्चेति त्रैविध्यम् ।

p. 86

षोडशोऽध्यायः

भौमवत्स्वर्ग्योऽपि कविसमयः, विशेषस्तु चन्द्रमसि ऐक्यकल्पनादि । भौम-स्वर्ग्यवन् पातालीयः कविसमयः । विशेषस्तु नागसर्पयोः दैत्यदानवासुराणां च ऐक्यकल्पनम् ।

p. 89

सप्तदशोऽध्यायः

जगत एकद्वित्रिसप्तचतुर्दशैकविंशतिरिति पृथक् पृथक् कल्पनाभेदेन भेदाः । भूलोकस्य द्वीपाः समुद्राश्च । जम्बूद्वीपस्य वर्षाणि वर्षगिरयश्च । भारतवर्षस्य नव भेदाः मन्नाद्रचक्रवर्तिनोर्व्याख्ये । आर्यावर्तस्य पूर्वदेशो, दक्षिणापथः, पश्चाद्देशः, उत्तरापथः, मध्यदेशश्चेति पञ्च विभागाः । विभागपञ्चके जनपदानां, पर्वतानां, सरितामुत्पन्नद्रव्याणां च निर्देशः । दिग्विचारः । पौरस्त्यदाक्षिणात्यपाश्चात्योदी-च्यानां देहवर्णनियमः ।

p. 98

अष्टादशोऽध्यायः

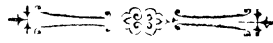
सौरचान्द्रमसे माने । ऋतुषु वायुदिग्विचारः । वर्षार्धर्मवर्णनम् । शरद्धर्मवर्णनम् । हेमन्तधर्मवर्णनम् । शिशिरधर्मवर्णनम् । वसन्तधर्मवर्णनम् । ग्रीष्मधर्मवर्णनम् । सन्धिः, शैशवः, प्रौढिः, अनुवृत्तिश्चेति ऋतूनां चतस्रोऽवस्थाः । तासामुदाहरणानि । शोभान्धोगन्धरमैः फलार्चनाभ्यां च पुष्पस्य पोढा उपयोगः । अन्तर्व्याजं, बहिर्व्याजं, बाह्यान्तर्व्याजं, सर्वव्याजं, बहुव्याजं, निर्व्याजमिति फलानां पोढा भेदः ।

p. 112



राजशेखरविरचिता काव्यमीमांसा ।

कावरहस्यम् ।



प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ।

अथानः काव्यं मीमांसिष्यामहे यथोपदिदेश श्रीकण्ठः परमेष्ठि-
वैकुण्ठादिभ्यश्चतुःषष्टये शिष्येभ्यः, सोऽपि भगवान्स्वयम्भूरिच्छा-
जन्मभ्यः श्वान्तेवासिभ्यः । तेषु सारस्वतेयो वृन्दीयसामपि वन्धः
काव्यपुरुष आसीत् । तं च सर्वसमयविदं दिव्येन चक्षुषा भविष्य-
वर्तदृर्गिनं भर्भुवःस्वम्भितयवर्त्तिनीषु प्रजासु हितकाम्यया प्रजापतिः
काव्यविव्याप्रवर्त्तनार्थं प्रायुङ्क्त । सोऽष्टादशाधिकरणीं दिव्येभ्यः
काव्यविव्याम्नातकेभ्यः सप्रपञ्चं प्रोवाच । तत्र कविरहस्यं सहस्राक्षः
समाम्नासीत्, औक्तिकमुक्तिगर्भः, रीतिनिर्णयं सुवर्णनाभः, आलुप्रा-
सिकं प्रचेतायनः, यमकानि चित्रं चित्राङ्गदः, शब्दश्लेषं शेषः, वास्तवं
पुलस्त्यः, औपम्यमौपकायनः, अतिशयं पाराशरः, अर्थश्लेषमुत्तमः,¹⁰
उभयालङ्कारिकं कुबेरः, यैनोदिकं कामदेवः, रूपकानिरूपणीयं भरतः,
रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकरणं धिष्णः, गुणैपादानिक-
मुपमन्युः, औपनिषदिकं कुचमारः इति तस्ते पृथ - पृथक् स्वशा-
स्त्राणि विरचयाञ्चक्रुः । इत्यङ्कारश्च प्रकीर्णत्वात् सा किञ्चिदुचिच्छिद
इतीयं प्रयोजका(ना)ङ्गवती सङ्क्षिप्य सर्वमर्थमल्पग्रन्थेनाष्टादशाधि-¹⁵
करणी प्रणीता । तस्या अयं प्रकरणाधिकरणसमुद्देशः । शास्त्रसङ्ग्रहः

१ चित्राङ्गद may go with यमकानि too, or all MSS may have omitted the name of the teacher of Yamakas.

शास्त्रनिर्देशः, काव्यपुरुषोत्पत्तिः, पदवाक्यविवेकः, पाठप्रतिष्ठा,
अर्थानुशासनं, वाक्यविधयः, कविविशेषः, कविचर्या, राजचर्या,
काकुप्रकाराः, शब्दार्थहरणोपायाः, कविसमयः, देशकालविभागः,
भुवनकोश, इति कविरहस्यं प्रथममधिकरणमित्यादि ।

इति सूत्राण्यथैतेषां व्याख्या भाष्यं भविष्यति ।

समासव्यासविन्यासः सैष शिष्यहिताय नः ॥

चित्रोदाहरणैर्गुर्वी ग्रन्थेन तु लघ्नीयसी ।

इयं नः काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥

इयं सा काव्यमीमांसा मीमांसा यत्र वाग्लवः ।

वाग्लवं न स जानाति न विजानाति यस्त्विमाम् ॥

याथावरीयः सङ्क्षिप्य मुनीनां मतविस्तरम् ।

व्याकरोत्काव्यमीमांसां कविभ्यो राजशेखरः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

प्रथमोऽध्यायः शास्त्रमङ्गलः ॥

द्वितीयोऽध्यायः शास्त्रनिर्देशः ।

इह हि वाङ्मयमुभयथा शास्त्रं काव्यं च । शास्त्रपूर्वकत्वात् का-
व्यानां पूर्वं शास्त्रेष्वभिनिविशेत् । नन्यप्रवर्तिनप्रदीपास्तमसि तत्त्वा-
र्थसार्थमध्यक्षयन्ति । तच्च द्विधा—अपौरुषेयं पौरुषेयं च । अपौरुषेयं
श्रुतिः । सा च मन्त्रब्राह्मणे । विवृतक्रियानन्त्रा मन्त्राः । मन्त्राणां स्तुति-
निन्दाव्याख्यानविनियोगग्रन्थो ब्राह्मणम् । कर्ग्यजुःसामवेदास्त्रयी ।
अथर्वणश्च तुरीयः । तत्रार्थव्यवस्थितपादा ऋचः । ताः सगीतयः सा-
मानि । अच्छन्दांस्यगीतानि यजूंषि । ऋचो यजूंषि (सामानि) चाथ-
र्वणं न इमे चत्वारो वेदाः । इतिहामवेदधनुर्वेदा गान्धर्वायुर्वेदावपि
चोपवेदाः । “वेदोपवेदान्मा सार्ववर्णिकः पञ्चमो गेयवेदः” इति द्रौहि-
णिः । “शिक्षा, कल्पो, व्याकरणं, निरुक्तं, छन्दोविचितिः, ज्योतिषं च

षडङ्गानि” इत्याचार्याः । “उपकारकत्वादलङ्कारः सप्तममङ्गम्” इति
यायावरीयः । कृते च तत्स्वरूपपरिज्ञानाद्वेदार्थानवगतेः । यथा—

“द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्नन्नन्यो अभिचाकशीति ॥”

सेयं शास्त्रोक्तिः । प्रत्यधिकरणं च कृत्वा यजुः सामाथर्वणं ब्राह्मणं
चोदाहृत्य भाषामुदाहरिष्यामः । तत्र वर्णानां स्थानकरणप्रयत्ना-
दिभिः निष्पत्तिनिर्णयिनी शिक्षा आपिशर्लायादिका । नानाशा-
खाधीनानां मन्त्राणां विनियोजकं सूत्रं कल्पः । सा च यजुर्विद्या ।
शब्दानामन्वाख्यानं व्याकरणम् । निर्वचनं निरुक्तम् । छन्दसां
प्रतिपादयित्री छन्दोविचितिः । ग्रहगणितं ज्यातिपम् । अलङ्कार-¹⁰
व्याख्यानं तु पुरस्तात् ।

पौरुषेयं तु पुराणम्, आन्वीक्षिकी, मीमांसा, स्मृतिनञ्चमिति
चत्वारि शास्त्राणि । तत्र वेदाख्यानोपनिषन्धनप्रायं पुराणमष्टाद-
शधा । यदाहुः—

“सर्गः प्रतिसंहारः कल्पो मन्वन्तराणि वंशविधिः ।
जगतो यत्र निवर्तं तद्विज्ञेयं पुराणमिति ॥”

“पुराणप्रधिभेद एवेतिहासः” इत्येके । स च द्विधा परि(र)क्रियापु-
राकल्पाभ्याम् । यदाहुः—

“परि(र)क्रिया पुराकल्प इतिहासगतिर्द्विधा ।
स्यादेकनायका पूर्वा द्वितीया बहुनायका ॥”

तत्र रामायणं भारतं चोदाहरणे । आन्वीक्षिकीं तु विद्यावसरे
वक्ष्यामः । निगमवाक्यानां न्यायैः सहस्रेण विवेकी मीमांसा ।
सा च द्विविधा विधिविवेचनी ब्रह्मनिर्दर्शनी च । अष्टादशैव
श्रुत्यर्थस्मरणात्स्मृतयः । “तानीमानि चत्वेदं” इत्यानानि, यदुत
वेदाश्चत्वारः, षडङ्गानि, चत्वारि शास्त्राणि” इत्याचार्याः । तान्येतानि²⁵
कृत्स्नामपि भूर्भुवःस्वम्भ्रयीं व्यासज्य वर्तन्ते । तदाहुः—

“विद्यास्थानानां गन्तुमन्तं न शक्नो
जीवेद्वर्षाणां योऽपि सायं सहस्रम् ।

तस्मात्सङ्क्षेपादर्थसन्दोह उक्तो

व्यासः संत्यक्तो ग्रन्थभीरुप्रियार्थम् ॥”

“सकलविद्यास्थानैकायतनं पञ्चदशं काव्यं विद्यास्थानम्” इति यायावरीयः । गद्यपद्यमयत्वात् कविधर्मत्वात् हिनोपदेशकत्वाच्च तद्वि शास्त्राण्यनुधावति । “वार्त्ता कामसूत्रं शिल्पिशास्त्रं दण्डनीतिरिति पूर्वैः सहाष्टादश विद्यास्थानानि” इत्यपरे । आन्वीक्षिकी त्रयी वार्त्ता दण्डनीतिश्चेति विद्याः । “दण्डनीतिरेवैका विद्या” इत्यौशनसाः । दण्डभयाद्वि कृत्स्नो लोकः खेषु खेषु कर्मस्वतिष्ठते । “वार्त्ता दण्डनीतिर्द्वे विद्ये” इति बार्हस्पत्याः । वृत्तिर्विनयग्रहणं च स्थितिहेतुलोकयात्रायाः । “त्रयीवार्त्तादण्डनीतयस्तिस्त्रो विद्याः” इति मानवाः । त्रयी हि वार्त्तादण्डनीत्योरुपदेष्ट्री । “आन्वीक्षिकी-त्रयीवार्त्तादण्डनीतयश्चतस्रो विद्या” इति कौटिल्यः । आन्वीक्षिक्या हि विवेचिता त्रयी वार्त्तादण्डनीत्योः प्रभवति । “पञ्चमी साहित्यविद्या” इति यायावरीयः । सा हि चतसृणामपि विद्यानां निष्पन्दः । आभिर्धर्माथौ यद्विद्यात्तद्विद्यानां विद्यात्वम् । तत्र त्रयी व्याख्याता । द्विधा चान्वीक्षिकी पूर्वोत्तरपक्षाभ्याम् । अर्हद्भूदन्तदर्शने लोकायतं च पूर्वः पक्षः । साङ्ख्यं न्यायवैशेषिकौ चोत्तरः । त इमे षट् तर्काः । तत्र च तिस्रः कथा भवन्ति वादो, जल्पो, वितण्डा च । मध्यस्थयोस्तत्त्वावबोधाय वस्तुतत्त्वपरामर्शो वादः । विजिगीषोः स्वपक्षसिद्धये छलजातिनिग्रहादिपरिग्रहो जल्पः । स्वपक्षस्यापरिग्रहीत्री परपक्षस्य दूषयित्री वितण्डा । कृषिपाशुपाल्ये वणिज्या च वार्त्ता । आन्वीक्षिकीत्रयीवार्त्तानां योगक्षेमसाधनो दण्डस्तस्य नीतिर्दण्डनीतिः । तस्यामायत्ता लोकयात्रा । इति शास्त्राणि । सामान्यलक्षणं चैषाम्—

२५ “सरितामिव प्रवाहास्तुच्छाः प्रथमं यथोत्तरं विपुलाः ।

ये शास्त्रसमारम्भा भवन्ति लोकस्य ते वन्द्याः ॥”

सूत्रादिभिश्चैषां प्रणयनम् । तत्र सूत्रणात् सूत्रम् । यदाहुः—

“अल्पाक्षरमसन्दिग्धं सारवद्विश्वतो मुखम् ।

अस्तोभमनवद्यश्च सूत्रं सूत्रकृतो विदुः ॥”

सूत्राणां सकलसारविवरणं वृत्तिः । सूत्रवृत्तिविवेचनं पद्धतिः ।
आक्षिप्य भाषणाद्भाष्यम् । अन्तर्भाष्यं समीक्षा । अवान्तरार्थवि-
च्छेदश्च सा । यथासम्भवमर्थस्य टीकनं टीका । विषमपदभञ्जिका
पञ्जिका । अर्थप्रदर्शनकारिका कारिका । उक्तानुक्तदुरुक्तचिन्ता
वार्त्तिकमिति शास्त्रभेदाः ।

“भवति प्रथयन्नर्थं लीनं समभिष्टुतं स्फुटीकुर्वन् ।

अल्पमनल्पं रचयन्ननल्पमल्पं च शास्त्रकविः ॥”

10

शास्त्रैकदेशस्य प्रक्रिया प्रकरणम् । अध्यायादयस्त्ववान्तरवि-
च्छेदाः कृतिभिः स्वतन्त्रतया प्रणीता इत्यपरिसङ्ख्येया अनाख्येयाश्च ।
शब्दार्थयोर्यथावत्सहभावेन विद्या साहित्यविद्या । उपविद्यास्तु
चतुःषष्टिः । ताश्च कला इति विदग्धवादः । स आजीवः काव्यस्य ।
तमौपनिषदिके वक्ष्यामः ।

15

इत्यनन्तोऽभियुक्तानामत्र संरम्भविस्तरः ।

त्यक्तो निपुणधीगम्यो ग्रन्थगौरवकारणात् ॥

इति राजशेखरकृतौ काव्यसीमांसायां कविरहस्यं प्रथमेऽधिकरणे

द्वितीयोऽध्यायः शास्त्रनिर्देशः ॥

तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ।

20

एवं गुरुभ्यो गिरः पुण्याः पुराणीः शृणुमः ~ यत्किल धिषणं
शिष्याः कथाप्रसङ्गे पप्रच्छुः, कीदृशः पुनरसौ सारस्वतयः काव्यपुरुषो
वो गुरुः ? इति । स तान् बृहताम्पतिरूचे ।

पुरा पुत्रीयन्ती सरस्वती तुषारगिरौ तपस्यामास । प्रीतेन मनसा

तां विरिञ्चः प्रोवाच 'पुत्रं ते सृजामि' [इति] । अथैषा काव्यपुरुषं सुषुवे ।
सोऽभ्युत्थाय सपादोपग्रहं छन्दस्वतीं वाचमुदचीचरत् ।

“यदेतद्वाङ्मयं विश्वमर्थसूक्त्या विवर्त्तते ।

सोऽस्मि काव्यपुमानम्ब पादौ वन्देय तावकौ ॥” [इति]

- ७ तामाम्नायदृष्टचरीमुपलभ्य भाषाविषये छन्दोमुद्रां देवी ससम्भ-
दमङ्कपर्यङ्केनादाय तमुदलापयत् । “वत्स सच्छन्दस्काया गिरः प्रणे-
तर्वाङ्मयमातरमपि मातरं मां विजयसे । प्रशस्यतमं चेदमुदाहरन्ति
यदुत 'पुत्रात्पराजयो द्वितीयं पुत्रजन्म' इति । त्वत्तः पूर्वं हि विद्वांसो
गद्यं ददृशुर्न पद्यम् । त्वदुपज्ञमथानः छन्दस्वद्वचः प्रवर्त्यति । अहो
10 श्लाघनीयोऽसि । शब्दार्थौ ते शरीरं, संस्कृतं मुग्धं, प्राकृतं बाहुः,
जघनमपभ्रंशः, पैशाचं पादौ, उरो मिश्रम् । समः प्रसन्नो मधुर उदार
ओजस्वी चासि । उक्तिचणं च ते वचः, रस आत्मा, रोमाणि छन्दांसि,
प्रश्नोत्तरप्रवह्निकादिकं च वाक्केलिः, अनुप्रासोपमादयश्च त्वामलङ्कु-
र्वन्ति । भविष्यतोऽर्थस्याभिधात्री श्रुतिरपि भवन्तमभिष्टौति ॥

- 15 “चत्वारि शृङ्गान्त्र(त)यौऽस्य पादा द्वे शीपे सप्तहस्तासोऽस्य ।
त्रिधा बद्धो वृषभो रोरवीति महो देवो मर्त्यमा (त्या आ)विवेश ॥” इति
तथापि संवृणु प्रगल्भस्य पुंसः कर्म । बालोचितं चेष्टम्” इति
निगद्य निवेदय चैनमनोकहाश्रयिणि गण्डशैलतलतल्पे स्नातुमभ्र-
गङ्गां जगाम । तावच्च कुशान् समिधश्च समाहर्तुं निःसृतो महामुनि-
20 रूशना परिवृत्ते पूषण्यूष्मोपसृतं नमद्राक्षीत् । कस्यायमनाथो बाल
इति चिन्तयन्स्वमाश्रमपदमनैषीत् । क्षणादाश्वस्तश्च स सारन्वतं य
स्तस्मै छन्दस्वतीं वाचं समचारयत् । अकस्माद्विस्मापयन्स चाभ्युवाच ।

“या दुग्धाऽपि न दुग्धेव कविदोग्धृभिरन्वहम् ।

हृदि नः सन्निधत्तां सा सूक्तिधेनुः सरस्वती ॥” इति ॥

नत्पूर्वकमध्येतृणां च सुमेधस्त्वमादिदेश । ततः प्रभृति तमुशनसं
सन्तः कविरित्याचक्षते । तदुपचाराच्च कवयः कवय इति लोक-

यात्रा । कविशब्दश्च कवृ वर्ण इत्यस्य धातोः काव्यकर्मणो रूपम् । काव्यैकरूपत्वाच्च सारस्वतेयेऽपि काव्यपुरुष इति भक्त्या प्रयुञ्जते । ततश्च विनिवृत्ता वाग्देवी तत्र पुत्रमपश्यन्ती मध्येहृदयं चक्रन्द । प्रसङ्गागतश्च वाल्मीकिर्मुनिवृषा सप्रश्रयं तमुदन्तमुदाहृत्य भगवत्यै भृगुसूतेराश्रमपदमदर्शयत् । सापि प्रस्तुतपयोधरा पुत्रायाङ्कपालीं ददाना शिरसि च चुम्बन्ती स्वस्तिमता चेतसा प्राचेतसायापि महर्षये निभृतं सच्छन्दांसि वचांसि प्रायच्छत् । अनुप्रेक्षितश्च स तया निषादनिहतसहचरीकं कौश्रयुवानं कर्मणक्रेङ्कारया गिरा क्रन्दन्तमुदीक्ष्य शोकवान् श्लोकमुज्जगाद ।

“मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।

यत्कौश्रमिश्रुनादेकमवधीः काममोहितम् ॥” [इति]

ततो दिव्यदृष्टिर्देवी तस्मा अपि श्लोकाय वरमदात्, यदुतान्यदन-
धीयानो यः प्रथममेनमध्येष्यते स सारस्वतः कविः सम्पत्स्यत इति ।
स तु महासुनिः प्रवृत्तवचनो रामायणमितिहासं समदृभत् ।
द्वैपायनस्तु श्लोकप्रथमाध्यायी तत्प्रभावेन शतसाहस्रीं संहितां
भारतम् । एकदा तु ब्रह्मर्षिवृन्दारकयोः श्रुतिविवादे दाक्षिण्यवा-
न्देवः स्वयम्भूस्तामिमां निर्णेत्रीमुद्दिदेश । उपश्रुतवृत्तान्तश्च मानरं
व्रजन्तीं सोऽनुववाज । ‘वत्स परमेष्ठिनाऽननुमनस्य ते न ब्रह्मलोक-
गात्रा निःश्रेयसाय’ इत्यभिधाना दृढाज्यवर्तयदेनमात्मना तु प्रव-
वृते । ततः स काव्यपुरुषो रूपा निश्चक्राम । प्रियं मित्रमस्य च
कुमारः साक्रन्दं रुदन्नभ्यधीयत गोर्था ‘तान तूष्णीमाम्ब साऽहमेषा
निषेधामि’ इति निगदन्ती समचिन्तयत् । प्रायः प्राणभृतां प्रेमाण-
मन्तरेण नान्यद्वन्धनमस्ति, तदेतस्य तत्कीकः ॥ मामपि स्त्रियं
मृजाभीति विचिन्तयन्ती साहित्यविद्यावधूमुदपादयत् । आदिशच्चैना-
मेष ते रूपा धर्मपतिः पुरः प्रतिष्ठते । तदनुवर्त्तस्त्वेनं निवर्तय च । भव-
न्तोऽपि हन्त सुनयः काव्यविद्यास्नानकाश्चरितमेतयोः स्तुध्वमेतद्वि

१ A अगुभूते २ A B अनुप्रेक्षितश्च ३ A मयात् ४ B omits रूपा, ५ B निषेधयामीति ६ B एतद्विधं

वः काव्यसर्वस्वं भविष्यतीत्यभिधाय भगवती भवानी जोषमासिष्ट ।
तेऽपि तथा कर्तुमवतस्थिरे ।

अथ सर्वे प्रथमं प्राचीं दिशं त्रिश्रियुर्यत्राङ्गवङ्गमुह्यन्नह्यपुण्ड्राद्या
जनपदाः । तत्राभियुञ्जाना तमौमेयी यं वेषं यथेष्टमसेविष्ट स
५ तत्रत्याभिः स्त्रीभिरन्वक्रियत । सा प्रवृत्तिरौड्रमागधी । तां ते
मुनयोऽभितुष्टुवुः—

“आर्द्रार्द्रचन्दनकुचार्पितसूत्रहारः

सीमन्तचुम्बिसिचयः स्फुटबाहुमूलः ।

दूर्वाप्रकाण्डरुचिराम्बुगुरूपभोगा-

१० द्वौडाङ्गनासु चिरमेष चकास्तु वेषः ॥”

यदृच्छयाऽपि यादृङ्पथ्यः स सारस्वतेय आसीत् तद्वेषाश्च पुरुषा
बभूवुः । साऽपि सैव प्रवृत्तिः । यदपरं नृत्तवाद्यादिकमेवा चक्रे सा
भारती वृत्तिः । तां ते मुनय इति समानं पूर्वेण । तथाविधाकल्प-
यापि तथा यदवशंवदीकृतः समासवदनुप्रासवद्योगवृत्तिपरम्परा-
१५ गर्भं जगाद् सा गौडीया रीतिः । तां ते मुनय इति समानं पूर्वेण ।
वृत्तिरीतिस्वरूपं यथावसरं वक्ष्यामः ।

ततश्च स पञ्चालान्प्रत्युच्चचाल यत्र पाञ्चालशरसेनहस्तिनापुरका-
श्मीरवाहीकवाह्नीकवाह्वेयादयो जनपदाः । तत्राभियुञ्जाना तमौ-
मेयीति समानं पूर्वेण । सा पाञ्चालमध्यमा प्रवृत्तिः । तां ते मुन-
२० योऽभितुष्टुवुः—

“ताटङ्गवल्गनतरङ्गितगण्डलेख-

मानाभिलम्बिदरदोलितनारहारम् ।

आश्रोणिगुल्फपरिमण्डलितोत्तरीयं

वेषं नमस्यत महोदयसुन्दरीणाम् ॥”

२५ किञ्चिदार्द्रितमना यन्नेपथ्यः स सारस्वतेय आसीदिति समानं
पूर्वेण । साऽपि यदीषन्नृत्तगीतवाद्यविलासादिकं दर्शयाम्बभूव सा
सात्त्वती वृत्तिः । आविद्धगतिमत्त्वात्सा चारभटी । तां ते मुनय
इति समानं पूर्वेण । तथाविधाकल्पयाऽपि तथा यदीषद्वशंवदीकृत

ईषदसमासमीषदनुप्रासमुपचारगर्भश्च जगाद सा पाञ्चाली रीतिः ।
तां ते मुनय इति समानं पूर्वेण ।

ततः सोऽवन्तीन्प्रत्युच्चाल यत्रावन्तीवैदिशसुराष्ट्रमालवार्बुदभृ-
गुकच्छादयो जनपदाः । तत्राभियुञ्जाना तमौमेयीति समानं पूर्वेण ।
सा प्रवृत्तिरावन्ती । पाञ्चालमध्यमादाक्षिणात्ययोरन्तरचारिणी हि 5
सा । अत एव सात्त्वतीकैशिक्यां तत्र वृत्तिः । तां ते मुनयोऽभितुष्टुवुः—

“पाञ्चालनेपथ्यविधिर्नराणां
स्त्रीणां पुनर्नन्दतु दाक्षिणात्यः ।
यज्जलिपतं यच्चरितादिकं त-
दन्योन्यसंभिन्नमवन्तिदेशे ॥”

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ततश्च स दक्षिणां दिशमाससाद् यत्र मलयमेकलकुन्तलकेरल-
पालमञ्जरमहाराष्ट्रगङ्गाकलिङ्गादयो जनपदाः । तत्राभियुञ्जाना
तमौमेयीति समानं पूर्वेण । सा दाक्षिणात्या प्रवृत्तिः । तां ते
मुनयोऽभितुष्टुवुः ।

“आमूलनो वलितकुन्तलचारुचूड-
शूर्णालकप्रचयलाञ्छितभालभागः ।
कक्षानिवेशनिविडीकृतनीविरेष
वेषश्चिरं जयति केरलकामिनीनाम् ॥”

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तामनुरक्तमनाः स यन्नेपथ्यः सारस्वतेय आसीदिति समानं
पूर्वेण । साऽपि यद्विचित्रनृत्तगीतवाद्यविलासादिकमाविर्भावया-20
मास सा कैशिकी वृत्तिः । तां ते मुनय इति समानं पूर्वेण । यद्व्यर्थं
च स तथा वशंवदीकृतः स्थानानुप्रासवदसमासं योगवृत्तिगर्भं
च जगाद सा वैदर्भी रीतिः । तां ते मुनय इति समानं पूर्वेण ।
तत्र वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमः वृत्तिः, वचन-
विन्यासक्रमो रीतिः । “चतुष्टयी गतिवृत्तीनां प्रवृत्तीनां च, देशानां 25
पुनरानन्त्यं तत्कथमिव कात्स्न्येन परिग्रहः” इत्याचार्याः । “अनन्ता-
नपि हि देशांश्चतुर्धैवाकल्प्य कल्पयन्ति चक्रवर्तिक्षेत्रं सामान्येन,

तदवान्तरविशेषैः पुनरनन्ता एव” इति यायावरीयः । दक्षिणा-
 त्समुद्रादुदीचीं दिशं प्रति योजनसहस्रं चक्रवर्तिक्षेत्रं, तत्रैष नेपथ्य-
 विधिः । ततः परं दिव्याद्या अपि यं देशमधिवसेयुस्तद्देश्यं वेषमा-
 श्रयन्तो निबन्धनीयाः । स्वभूमौ तु कामचारः । द्वीपान्तरभवानां
 5 तदनुसारेण वृत्तिप्रवृत्ती । रीतयस्तु तिस्रस्तास्तु पुरस्तान् । तत्रास्ति
 मनोजन्मनो देवस्य क्रीडावासो विदर्भेषु वत्सगुल्मं नाम नगरम् ।
 तत्र सारस्वतेयस्ताम्रमेयीं गन्धर्ववत्परिणिनाय । ततस्तद्वधूवरं
 विनिवृत्त्य तेषु प्रदेशेषु विहरमाणं तुषारगिरिमेवाजगाम यत्र
 गौरी सरस्वती च मिथः सम्बन्धिन्यौ तस्थतुः । तौ च कृतवन्दनौ
 10 दम्पती दत्त्वाऽऽशिषं प्रभावमयेन वपुषा कविमानसनिवासिनौ
 चक्रतुः । तयोश्च कविलोकस्वर्गसर्गं तमकल्प[ये]तां, यत्र काव्यमयेन
 शरीरेण मर्त्यमधिवसन्तो दिव्येन देहेन कवय आकल्पं मोदन्ते ।

इत्येष काव्यपुरुषः पुरा सृष्टः स्वयम्भुवा ।

एवं विभज्य जानानः प्रेत्य चेह च नन्दति ॥

15 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ॥

चतुर्थोऽध्यायः पदवाक्यविवेकः ।

द्विविधं शिष्यमाचक्षते यदुत बुद्धिमानाहार्यबुद्धिश्च । यस्य निस-
 र्गेनः शास्त्रमनुधावति बुद्धिः स बुद्धिमान् । यस्य च शास्त्राभ्यासः
 20 संस्क्रुते बुद्धिमसावाहार्यबुद्धिः । त्रिधा च सा, स्मृतिर्मतिः प्रज्ञेति ।
 अतिक्रान्तस्यार्थस्य स्मृती स्मृतिः । वर्तमानस्य मन्त्री मतिः । अना-
 गतस्य प्रज्ञात्री प्रज्ञेति । सा त्रिप्रकाराऽपि कवीनामुपकर्त्री । तयो-
 र्बुद्धिमान् शुश्रूषते शृणोति गृहीते धारयति विजानात्यूहतेऽपोहति
 तत्त्वं चाभिनिविशते । आहार्यबुद्धेरप्येत एव गुणाः किन्तु प्रज्ञा-
 25 स्तारमपेक्षन्ते । अहरहः सुगुरुपासना तयोः प्रकृष्टो गुणः । सा हि
 बुद्धिविकासकामधेनुः । तदाहः—

“प्रथयति पुरः प्रज्ञाज्योतिर्यथार्थपरिग्रहे
तदनु जनयत्यूहापोहक्रियाविशदं मनः ।
अभिनिविशते तस्मात्तत्त्वं तदेकमुज्ज्वलयन्
सह परिचयो विद्यावृद्धैः क्रमादमृतायते ॥”

ताभ्यामन्यथावृत्तिर्दुर्बुद्धिः । तत्र बुद्धिमतः प्रतिपत्तिः । स खलु 5
सकृदभिधानप्रतिपन्नार्थः कविमार्गं मृगयितुं गुरुकुलमुपासीत ।
आहार्यबुद्धेस्तु द्वयमप्रतिपत्तिः सन्देहश्च । स खल्वप्रतिपन्नमर्थं
प्रतिपत्तुं सन्देहं च निराकर्तुमाचार्यानुपतिष्ठेत् । दुर्बुद्धेस्तु सर्वत्र
मतिविपर्यय एव । स हि नीलीमेचकितसिचयकल्पः । अनाधेयगुणा-
न्तरत्वात् । तं यदि सारस्वतोऽनुभावः प्रसादयति तमौ(दौ)पनिषदिके 10
वक्ष्यामः ।

“काव्यकर्मणि कवेः समाधिः परं व्याप्रियते” इति श्यामदेवः ।
मनस एकाग्रता समाधिः । समाहितं चित्तमर्थान्पश्यति । उक्तञ्च—

“सारस्वतं किमपि तत्सुमहद्वारहस्यं
यद्गोचरे च विदुषां निपुणैकसेव्यम् ।
तत्सिद्ध्ये परमयं परमोऽभ्युपायो
यच्चेतसो विदितवेद्यविधेः समाधिः ॥”

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“अभ्यासः” इति मङ्गलः । अविच्छेदेन शीलनमभ्यासः । स हि
सर्वगामी सर्वत्र निरतिशयं कौशलमाधत्ते । “समाधिरान्तरः प्रयत्नो
बाह्यस्त्वभ्यासः । तावुभावपि शक्तिमुद्भासयन्तः । सा केवलं 20
काव्ये हेतुः” इति यायावरीयः । विप्रसृतिश्च सा प्रतिभाव्युत्पत्ति-
भ्याम् । शक्तिकर्तृके हि प्रतिभाव्युत्पत्तिकर्म^१ । शक्तस्य प्रति-
भाति शक्तश्च व्युत्पद्यते । या शब्दग्रामनर्यसाथमङ्कारतन्त्रमुक्ति-
मार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा ।
अप्रतिभस्य पदार्थसार्थः परोक्ष इव । प्रतिभावतः पुनरपश्यतोऽपि 25

१ B क्रियाविसरं. २ BC बुद्धि. ३ B काव्यहेतु. ४ Explained in A
in the margin as दूरवर्तिनी.

प्रत्यक्ष इव । यतो मेधाविरुद्रकुमारदासादयो जात्यन्धाः कवयः
श्रूयन्ते । किञ्च न महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन
तत्रत्यां व्यवहृतिं निवध्नन्ति स्म ? । तत्र देशान्तरव्यवहारः—

“प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशो पुण्याभिषेकक्रिया ।
ध्यानं रत्नशिलागृहेषु विबुधस्त्रीसन्निधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥”

द्वीपान्तरव्यवहारः—“अनेन सार्द्धं विहराम्बुराशो-
स्तीरेषु ताडीवनमर्मरेषु ।
द्वीपान्तरानीतलवङ्गपुष्पै-
रपाकृतस्वेदलवा मग्निः ॥”

कथापुरुषव्यवहारः—“हरोऽपि नावत्परिवृत्तधैर्य-
श्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे विम्बफलार्धरौष्ट्रे
व्यापारयामास विलोचनानि ॥”

आदिग्रहणात्— “तथागतायां परिहासपूर्वं
सख्यां सखी वेत्तभृदावभापे ।
बाले ब्रजामोऽन्यत इत्यथैनां
वधूरमृगाकुटिलं ददर्श ॥”

सा च द्विधा कारयित्री भावयित्री च । कवेरुपकुर्वाणा कार-
यित्री । साऽपि त्रिविधा सहजाऽऽहार्यौपदेशिकी च । जन्मान्तर-
संस्कारापेक्षिणी सहजा । जन्मसंस्कारयोनिराहार्या । मन्त्रतन्त्रानुप-
देशप्रभवा औपदेशिकी । ऐहिकेन कियताऽपि संस्कारेण प्रथमां (मा) ।
तां सहजेति व्यपदिशन्ति । महता पुनराहार्या । औपदेशिक्याः
पुनरैहिक एव उपदेशकालः, ऐहिक एव संस्कारकालः । त इमे

त्रयोऽपि कवयः सारस्वत, आभ्यासिक, औपदेशिकश्च । जन्मान्तरसंस्कारप्रवृत्तसारस्वतीको बुद्धिमान्सारस्वतः । इह जन्माभ्यासोद्भासितभारतीक आहार्यबुद्धिराभ्यासिकः । उपदेशित(श)दर्शितवाग्विभवो दुर्बुद्धिरौपदेशिकः । “तस्मान्नेतरौ तन्नशेषमनुतिष्ठताम् । नहि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारमपेक्षते” इत्याचार्याः । “न”⁵ इति यायावरीयः । एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते । “तेषां पूर्वः पूर्वः श्रेयान्” इति श्यामदेवः । यतः—

“सारस्वतः स्वतन्त्रः स्याद्भवेदाभ्यासिको मितः ।

उपदेशकविस्त्वत्र वल्गु फल्गु च जल्पति ॥”

“उत्कर्षः श्रेयान्” इति यायावरीयः । स चानेकगुणसन्निपाते¹⁰ भवति । किञ्च—

“बुद्धिमत्त्वं च काव्याङ्गविद्यास्वभ्यासकर्म च ।

कवेशोपनिषच्छक्तिस्रयमेकत्र दुर्लभम् ॥

काव्यकाव्याङ्गविद्यासु कृताभ्यासस्य धीमतः ।

मन्त्रानुष्ठाननिष्ठस्य नेदिष्टा कविराजता ॥”

15

कवीनां तारतम्यतश्चैष प्रायोवादः ।

“एकस्य तिष्ठति कवेर्गृह एव काव्य-

मन्यस्य गच्छति सुहृद्भवनानि यावत् ।

न्यस्यावि(स्यद्वि)दग्धवदनेषु पदानि शश्व-

त्कस्यापि सञ्चरति विश्वकुतूहलीव ॥”

20

सेयं कारयित्री । भावकस्योपकुर्वाणा भावयित्री । सा हि कवेः श्रममभिप्रायं च भावयति । तथा खलु कलिनः । उर्वर्यापारतरुः । अन्यथा सोऽवकेशी स्यात् । “कः पुनरनयोर्भेदो यत्कविर्भावयति भावकश्च कविः” इत्याचार्याः । तदाहुः—

“प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा ।

भावकस्तु कविः प्रायो न भजत्यधमां दशाम् ॥”

25

“न” इति कालिदासः । पृथगेव हि कवित्वाद्भावकत्वं, भाव-
कत्वाच्च कवित्वम् । स्वरूपभेदाद्विषयभेदाच्च । यदाहुः—

“कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां
कल्याणी ते मतिरुभयथा विस्मयं नस्तनोति ।

5 नह्येकस्मिन्नतिशयवतां सन्निपातो गुणाना-
मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः ॥”

“ते च द्विधा । अरोचकिनः, सतृणाभ्यवहारिणश्च” इति मङ्गलः ।
“कवयोऽपि भवन्ति” इति वामनीयाः । “चतुर्द्धा” इति याया-
वरीयः “मत्सरिणस्तत्त्वाभिनिवेशिनश्च” । “तत्र विवेकिनः पूर्वं
10 तद्विपरीतास्तु ततोऽनन्तराः” इति वामनीयाः । “अरोचकिना हि
तेषां नैसर्गिकी ज्ञानयोनिर्वा । नैसर्गिकीं हि संस्कारशतेनापि
वङ्गमिव कालिकां ते न जहति । ज्ञानयोनौ तु नस्यां विशिष्टज्ञे-
यवति वचसि रोचकिनावृत्तिरेव” इति यायावरीयः । किञ्च सतृ-
णाभ्यवहारिणा सर्वसाधारणी । तथाहि व्युत्पित्सोः कौतुकिनः
15 सर्वस्य सर्वत्र प्रथमं सा । प्रतिभाविवेकविकलता हि न गुणागुण-
योर्विभागसूत्रं पानयति । तनो बहु त्यजति बहु च गृह्णाति । विवे-
कानुसारेण हि बुद्धयो मधु निष्यन्दन्ते । परिणामे तु यथार्थदर्शी
स्यात् । विभ्रमभ्रंशश्च निःश्रेयसं सन्निधत्ते । मत्सरिणस्तु प्रतिभा-
तमपि न प्रतिभानं, परगुणेषु वाच्यमत्वात् । स पुनरमत्सरी ज्ञाता
20 च विरलः । तदुक्तम्—

“कस्त्वं भोः कविरस्मि काव्यभिनवा मृक्तिः सन्वे पश्यतां
त्यक्ता काव्यकथैव सम्प्रति मया कस्मादिदं श्रूयताम् ।
यः सम्यग्विविनक्ति दोषगुणयोः सारं स्वयं सत्कविः
सोऽस्मिन्भावक एव नास्त्यथ भवेद्देवान्न निर्मत्सरः ॥”

25 तत्त्वाभिनिवेशी तु मध्येसहस्रं यद्येकः । तदुक्तम्—

“शब्दानां विविनक्ति गुरुफनविधीनामोदते मृक्तिभिः
सान्द्रं लेढि रसामृतं विचिनुते तात्पर्यमुद्रां च यः ।

सङ्घटते विवेक्तृविरहादन्तर्मुग्वं ताम्यतां
 केपामेव कदाचिदेव(प) सुधियां काव्यश्रमज्ञो जनः ॥
 स्वामी मित्रं च मन्त्री च शिष्यश्चाचार्य एव च ।
 कवेर्भवति ही चित्रं किं हि तद्यन्न भावकः ॥
 काव्येन किं कवेस्तस्य तन्मनोमात्रवृत्तिना । 5
 नीयन्ते भावकैर्यस्य न निबन्धा दिशो दश ॥
 सन्ति पुस्तकविन्यस्ताः काव्यवन्धा गृहे गृहे ।
 द्वित्रास्तु भावकमनःशिलापट्टनिकुट्टिताः ॥
 सत्काव्ये विक्रियाः काश्चिद्भावकस्योल्लसन्ति ताः ।
 सर्वाभिनयनिर्णीतौ दृष्टा नाट्यसृजा न याः ॥ 10
 वाग्भावको भवेत्कश्चित्कश्चिद्भृदयभावकः ।
 सात्त्विकैराङ्गिकैः कश्चिदनुभावंश्च भावकः ॥
 गुणादानपरः कश्चिद्दोषहानपरोऽपरः ।
 गुणदोषाहतित्यागपरः कश्चन भावकः ॥
 अभियोगे समानेऽपि विचित्रो यदयं क्रमः । 15
 तेन विद्वन् प्रसादोऽत्र नृणां हेतुरमानुषः ॥
 न निसर्गकविः शास्त्रे न क्षुण्णः कवते च यः ।
 विडम्बयति सात्मानमाग्रहग्रहिलः किल ॥
 कवित्वं न स्थितं यस्य काव्ये च कृतकौतुकः ।
 तस्य सिद्धिः सरस्वत्यास्तन्मन्त्रप्रयोगतः ॥ 20
 प(य)दाऽन्नरं वेत्ति सुधीः स्ववाक्यपरवाक्ययोः ।
 तदा स सिद्धो मन्त्रव्ययः कुकविः कविरेव वा ॥”
 कारयित्रीभावयित्र्यावितीर्ने प्रतिभाभिः^१
 अथानः कथयिष्यामो व्युत्पत्तिं काव्यमानं ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे चतुर्थोऽध्यायः 25
 पदवाक्यविवेकः । काव्यविशेषेषु कारयित्रीभावयित्री नाम समीक्षा ॥

पञ्चमोऽध्यायः काव्यपाककल्पः ।

“बहुज्ञता व्युत्पत्तिः” इत्याचार्याः । सर्वतोदिका हि कविवाचः । तदुक्तम्—“प्रसरति किमपि कथञ्चन नाभ्यस्ते गोचरे वचः कस्य ।

इदमेव तत्कवित्वं यद्वाचः सर्वतोदिकाः ॥”

५ “उचितानुचितविवेको व्युत्पत्तिः” इति यायावरीयः । “प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी” इत्यानन्दः । सा हि कवेरव्युत्पत्तिकृतं दोषमशेषमाच्छादयति । तदाह—

“अव्युत्पत्तिकृतो दोषः शक्त्या संत्रियते कवेः ।

यस्त्वशक्तिकृतस्तस्य क्षणित्येवावभासते ॥”

१० शक्तिशब्दश्चायमुपचरितः प्रतिभाने वर्तते ।

“एतत्किं शिरसि स्थितं मम पितुः खण्डं सुधाजन्मनो

लालाटं किमिदं विलोचनमिदं हस्तेऽस्य किं पन्नगाः ।

इत्थं कौञ्चरिपोः क्रमादुपगतैर्दिग्वाससः शूलिनः

प्रश्ने वामकरोपरोधसुभगं देव्याः स्मितं पातु वः ॥”

१५ “व्युत्पत्तिः श्रेयसी” इति मङ्गलः । सा हि कवेरशक्तिकृतं दोषमशेषमाच्छादयति । तथा हि—

“कवेः संत्रियतेऽशक्तिर्व्युत्पत्त्या काव्यवर्त्मनि ।

वैदग्धीचित्त(त्र)चित्तानां हेया शब्दार्थगुम्फना ॥”

व्युत्पत्तिर्यथा—“कृतः कण्ठे निष्को नाहं किमुन तन्वी भणिलता

२० कृशं लीलापत्रं श्रवसि निहितं कुण्डलमुचि ।

न कौशेयं चित्रं वसनमवदानं तु वसिनं

समासस्त्रीभूते निधुवनविलासे वनितया ॥”

“प्रतिभाव्युत्पत्ती मिथः समवेते श्रेयस्यौ” इति यायावरीयः ।

न खलु लावण्यलाभादते रूपसम्पत् । कृते रूपसम्पदो वा लावण्यल-

२५ विधर्महते सौन्दर्याय । उभययोगो यथा—

“जङ्घाकाष्ठानालो नखकिरणलसत्केसरालीकरालः
प्रत्ययालः कर्माप्रसरकिसलयो मञ्जुमञ्जीरभृङ्गः ।
भर्तुर्द्वयानुकारे जयति निजतनुस्वच्छलावण्यवापी-
सम्भूताम्भोजशोभां विदधदभिनवां दण्डपादो भवान्याः॥”

प्रतिभाव्युत्पत्तिमांश्च कविः कविरित्युच्यते । स च त्रिधा । 5
शास्त्रकविः काव्यकविरुभयकविश्च । “तेषामुत्तरोत्तरीयो(रो) गरी-
यान्” इति श्यामदेवः । “न” इति यायावरीयः । यथा स्वविषये
सर्वो गरीयान् । नहि राजहंसश्चन्द्रिकापानाय प्रभवति, नापि चको-
रोऽज्यः क्षीरोद्वरणाय । यच्छास्त्रकविः काव्ये रससम्पदं विच्छि-
नन्ति । यत्काव्यकविः शास्त्रे तर्ककर्कशमप्यर्थमुक्तिवैचित्र्येण श्लथ-10
यति । उभयकविस्तु भयोरपि वरीयान्यशुभयत्र परं प्रवीणः स्यात् ।
तस्मात्तुल्यप्रभावावेव शास्त्रकाव्यकवी । उपकार्योपकारकभावं तु
मिथः शास्त्रकाव्यकव्योरनुमन्यामहे । यच्छास्त्रसंस्कारः काव्यमनु-
गृह्णाति शास्त्रैकप्रवणता तु निगृह्णाति । काव्यसंस्कारोऽपि शास्त्र-
वाक्यपाकमनुरुणद्धि काव्यैकप्रवणता तु विरुणद्धि । तत्र त्रिधा 15
शास्त्रकविः । यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि
काव्ये शास्त्रार्थं निधत्ते । काव्यकविः पुनरष्टधा । तद्यथा रचना-
कविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः,
मार्गकविः, शास्त्रार्थकविरिति । तत्र रचनाकविः—

“लोलल्लाङ्गलवल्लीवलयितवकुलानोकहस्कन्धगोलै- 20
गोलल्लल्लैर्नदद्भिः प्रतिरसितजरत्कन्दरामन्दिरेषु ।
खण्डेषूद्दण्डपिण्डीतगरतरलकाः प्रापिरे धेन वेल-
मालङ्घ्योत्तालैतल्लस्फुटितपुटकिनीबन्धवः ॥ भवाहाः ॥”

त्रिधा च शब्दकविर्नामाख्यातार्थभेदेन । तत्र नामकविः—

“विद्येव पुंसो महिमेव राज्ञः
प्रज्ञेव वैद्यस्य दयेव साधोः ।

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लज्जन् शूरस्य मृजेव यूनो
विभूषणं तस्य नृपस्य सैव ॥”

आख्यातकविर्यथा—“उच्चैस्तरां जहसुराजहृषुर्जगर्जु-
राजघ्निरै भुजतटीनिकरैः स्फुरद्भिः ।
सन्तुष्टुर्मुमुदिरे बहु मेनिरे च
वाचं गुरोरमृतसम्भवलाभगर्भाम् ॥”

नामाख्यातकविः—“हतन्विषोऽन्धाः शिथिलांसबाहवः
श्रि(न्त्रि)यो विषादेन विचेतना इव ।
न चुक्रुशुर्नो रुन्दुर्न सखन्-
न चेत्तुरासुर्लिङ्गिता इव क्षणम् ॥”

अर्थकविः—“देवी पुत्रमसूत नृत्यत गणाः किं निष्ठेतेत्युज्जुजे
हर्षाद्भृङ्गिरिद्युदाहृतगिरा चामुण्डयाऽऽलिङ्गिते ।
पायाद्वो जिनदेवदुन्दुभिघनध्वानप्रवृत्तिस्तयो-
रन्योन्याङ्गनिपानजर्जरत्नश्रृलास्थिजन्मा रवः ॥”

द्विधाऽलङ्कारकविः शब्दार्थभेदेन । तयोः शब्दालङ्कारः—
“न प्राप्तं विषमरणं प्राप्तमपापेन कर्मणा विषमरणम् ।
न मृतो भागीरथ्यां मृतोऽहमुपगृह्य मन्दभागी रथ्याम् ॥”

अर्थालङ्कारः—“भ्रान्तजिह्वापनाकस्य फणच्छत्रस्य वासुकेः ।
दंष्ट्राशलाकादारिद्र्यं कर्तुं योग्योऽस्ति मे भुजः ॥”

उक्तिकविः—“उदरमिदमनित्यं मानिनीश्वासलाच्यं
स्तनतटपरिणाहो दोलनालेखसीमा ।
स्फुरति च वदनेन्दुर्दृक्प्रणालीनिपेय-
स्तदिह मुहुरिह कल्याः केलयो यौवनस्य ॥”

यथा वा—“प्रतीच्छत्याशोकीं किसलयपरावृत्तिमधरः
कपोलः पाण्डुत्वादवनरति ताडीपरिणतिम् ।

ज्ञानप्रायामनुवदति दृष्टिः कमलिनी-
तीयं माधुर्यं स्पृशति च तनुत्वं च भजते ॥”

रसकविः—“एतां विलोक्य तर्नंदरि नाम्रपर्णी-
मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।
यस्याः पयांसि परिणाहिषु हारमूर्त्या
वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

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मार्गकविः—“मूलं बालकवीर्यां सुरभयो जातीतरुणां त्वचः
सारश्चन्द्रनशाग्निनां किसलयान्यार्द्राण्यशोकस्य च ।
शैरीपी कुसुमोद्गतिः परिणमन्मोचं च सोऽयं गणः
गीष्मेणोष्महरः पुरा किल ददे दग्धाय पञ्चेषवे ॥” 10

शास्त्रार्थकविः—“आत्मागमा विहितरनयो निर्विकल्पे समाधौ
ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्ता-
त्तं मोहान्धः कथमयममुं वेत्ति देवं पुराणम् ॥”

एषां द्वित्रैर्गुणैः कनीयान्, पञ्चकैर्मध्यमः, सर्वगुणयोगी महाकविः ॥ 15
दश च कवेरवस्था भवन्ति । तत्र च बुद्धिमदाहार्यबुद्धयोः सप्त,
तिस्रश्चौपदेशिकस्य । तद्यथा काव्यविद्यास्नानकः, हृदयकविः, अ-
न्यापदेशी, सेविता, घटमानः, महाकविः, कविराजः, आवेशिकः,
अविच्छेदी, सङ्क्रामयिता च । यः द्रवित्वकामः काव्यविद्योपविद्याग्र-
हणाय गुरुकुलान्युपास्ते स विद्यास्नानकः । यो हृदय एव कवते 20
निहुते च स हृदयकविः । यः स्वमपि काव्यं दोषभयादन्यस्येत्यपदिश्य
पठति सोऽन्यापदेशी । यः प्रवृत्तवचनः पौरस्त्यानमन्यतमच्छाया-
मभ्यस्यति स सेविता । योऽनवद्यं कवते न तु प्रवृत्तः स घटमानः ।
योऽन्यतरप्रबन्धे प्रवीणः स महाकविः । अस्तु तत्र तत्र भाषा-
विशेषे तेषु [तेषु] प्रबन्धेषु तस्मिंस्तस्मिंश्च रसे स्वनम्रः स कविराजः ॥ 25
ते यदि जगत्पि कतिपये । यो मन्त्राद्युपदेशवशाद्बुद्धिसिद्धिरावे-

शसमकालं कवते स आवेशिकः । यो यदैवेच्छति तदैवाविच्छिन्न-
वचनः सोऽविच्छेदी । यः कन्याकुमारादिषु सिद्धमन्त्रः सरस्वतीं
सङ्क्रामयति स सङ्क्रामयिता ।

सततमभ्यासवशतः सुकवेः वाक्यं पाकमायाति । “कः पुनरयं
पाकः ?” इत्याचार्याः । “परिणामः” इति मङ्गलः । “कः पुनरयं प-
रिणामः ?” इत्याचार्याः । “सुपां निडां च श्रवः यैषा व्युत्पत्तिः”
इति मङ्गलः । “सौशब्दमेतत् । पदनिवेशनिष्कम्पता पाकः”
इत्याचार्याः । तदाहुः—

“आवापोद्धरणे तावद्यावद्दोलायते मनः ।

पदानां स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ॥”

“आग्रहपरिग्रहादपि पदस्थैर्यपर्यवसायस्तस्मात्पदानां परिवृत्ति-
वैमुख्यं पाकः” इति वामनीयाः । तदाहुः—

“यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।

तं शब्दन्याय(स)निष्णाताः शब्दपाकं प्रचक्षते ॥”

“इयमशक्तिर्न पुनः पाकः” इत्यवन्तिसुन्दरी । यदेकस्मिन्वस्तुनि
महाकर्तृनामानेकोऽपि पाठः परिपाकवान्भवति । तस्माद्रसोचित-
शब्दार्थसूक्तिनिबन्धनः(नं) पाकः । यदाह—

“गुणालङ्काररीत्युक्तिशब्दार्थग्रन्थनक्रमः ।

श्वदते सुधियां येन वाक्यपाकः स मां प्रति ॥”

तदुक्तम्—“सति वक्तरि सत्यर्थे, शब्दे सति रसे सति ।

अस्ति तन्न विना येन परिस्रवति बाह्यधु ॥”

“कार्यानुमेयतया यत्तच्छब्दनिवेद्यः परं पाकोऽभिधाविषयः । त-
त्सहृदयप्रसिद्धिसिद्ध एव व्यवहाराङ्गमसौ” इति यायावरीयः ।

स च कविग्रामस्य काव्यमभ्यस्यतो नवधा भवति । तत्राद्यन्तयो-
रस्वादु पिचुमन्दपाकम्, आदावस्वादु परिणामे मध्यमं वदरपाकम्,
आदावस्वादु परिणामे स्वादु मृद्वीकापाकम्, आदौ मध्यममन्ते चा-
स्वादु वार्ताकपाकम्, आद्यन्तयोर्मध्यमं तिन्तिडीकपाकम्, आदौ

१ A मिद्धिमन्त्र २ B सकमयति, ३ B सकमयिता, ४ BC श्रवः सैषा,
५ B अवापो, ६ B च च

मध्यममन्ते स्वादु सहकारपाकम्, आदावुत्तममन्ते चास्वादु कसुक-
पाकम्, आदावुत्तममन्ते मध्यमं त्रगुसपाकम्, आद्यन्तयोः स्वादु
नालिकेरपाकमिति । तेषां त्रिष्वपि त्रिकेषु पाकाः प्रथमे त्याज्याः ।
वरमकविर्न पुनः कुकविः स्यात् । कुकविना हि सोच्छ्वासं मरणम् ।
मध्यमाः संस्कार्याः । संस्कारो हि सर्वस्य गुणमुत्कर्षति । द्वादशव- 5
र्णमपि सुवर्णं पावकपाकेन हेमीभवति । शेषा ग्राह्याः । स्वभावशुद्धं
हि न संस्कारमपेक्षते । न मुक्तामणेः शाणस्तारतायै प्रभवति । अन-
वस्थितपाकं पुनः कपित्थपाकमामनन्ति । तत्र पलालधूननेन अन्न-
कणलाभवत्सुभाषितलाभः ।

सम्यगभ्यस्यतः काव्यं नवधा परिपच्यते ।

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हानोपादानमूत्रेण विभजेत्तद्वि बुद्धिमान् ॥

अयमत्रैव शिष्याणां दर्शितम्विविधो विधिः ।

किन्तु वि(त्रि)विधमप्येतन्निजगत्यस्य(?) वर्तते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

शिष्यविशेषेण काव्यपाककल्पः पञ्चमोऽध्यायः ॥

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पष्ठोऽध्यायः पदवाक्यविवेकः ।

व्याकरणस्मृतिनिर्णीतः शब्दो निरुक्तनिर्घण्टादिभिर्निर्दिष्टः । तद-
भिधेयोऽर्थः । तौ पदम् । तस्य पञ्च वृत्तयः—सुब्रवृत्तिः, समासवृत्तिः,
तद्वितवृत्तिः कृद्वृत्तिः, तिङ्वृत्तिश्च । गौरश्वः पुरुषो हस्तीति जाति-
वाचिनः शब्दाः । हरो हरिर्हिरण्यगर्भः काल आकाशं दिगिति 20
द्रव्यवाचिनः । श्वेतः कृष्णो रक्तः पीत इति च वाचिनः । प्राद-
यश्चादयश्चासत्त्ववचनाः । नगरमुप प्रस्थितः पन्थाः, वृक्षमनु द्योतते
विद्युदिति कर्मप्रवचनीयाः । “सेयं सुब्रवृत्तिः पञ्चतस्यपि वाङ्मयस्य
माता” इति विद्वांसः । सुब्रवृत्तिरेव समासवृत्तिः । व्याससमासा-

वेवानयोर्भेदेत् । सा च षोढा द्वन्द्वादिभेदेन । तत्र षट्समासीस-
माससूक्तम्—

“द्वन्द्वाऽस्मि द्विगुरस्मि च गृहे न मे सततमव्ययीभावः ।

तत्पुरुष कर्म धारय येनाहं स्यां बहुव्रीहिः ॥”

तद्वितवृत्तिः पुनरनन्ता । तद्वि शान्त्रप्रायोवादो यदुत तद्वितमूढाः
पाणिनीयाः [इति] । माञ्जिष्ठं रौचनिकं सौरं सैन्धवं वैयासीयमिति
तद्वितान्ताः । प्रातिपदिकविषया चैयम् । कृद्वृत्तिश्च धातुविषया ।
कर्ता हर्ता कुम्भकारो नगरकार इति कृदन्ताः । तिङ्वृत्तिर्दशधा
दशलकारीभेदेन । द्विधा च सा धातुसुब्धातुविषयत्वेन । अपाक्षीत
पचति पक्ष्यतीति धातवीयान्याख्यातानि । अपल्लवयत् पल्लवयति
पल्लवयिष्यतीति सौब्धानचीयानि ।

तदिदमित्थङ्कारं पञ्चप्रकारमपि पदजानं मिथः समन्वीयमानमा-
नन्याय कल्पते । तज्जन्मा चैप विदुषां वादो यत्किल दिव्यं समा-
सहस्रं बृहस्पतिर्वक्ता जनक्रतुरध्येता तथापि नान्तः शब्दराशेरा-
सीत् [इति] । तत्र दयितसुवृत्तयो विदर्भाः । बल्लभसमासगणयो
गौडाः । प्रियतद्विता दाक्षिणात्याः । कृत्प्रयोगरुचय उदीच्याः ।
अभीष्टतिङ्वृत्तयः सर्वेऽपि सन्नः । तेषां च विशेषलक्षणानुसन्धाने-
नावर्द्धताख्यातगणः । उक्तञ्च—

“विशेषलक्षणविदां प्रयोगाः प्रतिभान्ति ये ।

आख्यातराशिस्तरेष प्रत्यहं ह्युपचीयते ॥”

पदानामभिधित्सितार्थग्रन्थनाकरः सन्दर्भो वाक्यम् । “तस्य च
त्रिधाऽभिधाव्यापारः” इत्याद्वृत्ताः । वैभक्तः शाक्तः शक्तिविभक्ति-
मयश्च । प्रतिपदं श्रूयमाणासुपपदविभक्तिषु कारकविभक्तिषु वा
वैभक्तः । लुप्ताख्यापि विभक्तिषु समाससामर्थ्यात्तदर्थवगतौ
शाक्तः । उभयात्मा च शक्तिविभक्तिमयः । तत्र वैभक्तः—

“नमस्तस्मै धराहाय लीलयोद्धरते महीम् ।

गुरयोर्मध्यगा यस्य मरुः खणखणायत ॥”

जितायनिर्नास्ति नृपस्त्वदन्यः ॥

तं ब्रह्मेव शरत्कालः प्रोत्फुल्लकमलासनः ॥”

१०३-गुड्डा

प्रथमम्—

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सङ्कीडसे वुडसि मंघैसि मं।दस च ॥

रेकमेवेदं वाक्यम्" इति यायावरीयः ।

आवृत्ताख्यातम्—“जयत्यमलकौस्तुभस्तवकितांसपीठो हरि-
र्जयन्ति च मृगेक्षणाश्चलदपाङ्गदृष्टिक्रमाः ।
ततो जयति मल्लिका तदनु सर्वसंवेदना-
विनाशकरणक्षमो जयति पञ्चमस्य ध्वनिः ॥”

५ एकाभिधेयाख्यातम्—

“हृष्यति चूतेषु चिरं तुष्यति वकुलेषु मोदते मरुति ।
इह हि मधौ कलकूजिषु पिकेषु च प्रीयते रागी ॥”

परिणताख्यातम्—“सोऽस्मिन्जयति जीवातुः पञ्चेषोः पञ्चमध्वनिः ।
ते च चैत्रे विचित्रैलाकक्कोलीकेलयोऽनिलाः ॥”

१० अनुवृत्ताख्यातम्—“चरन्ति चतुरम्भोधिवेलोद्यानेषु दन्तिनः ॥
चक्रवालाद्रिकुञ्जेषु कुन्दभासो गुणाश्च ते ॥”

समुच्चिताख्यातम्—“परिग्रहभराक्रान्तं दौर्गत्यगतिचोदिनम् ।
मनो गच्छीव कुपथे चीत्करोति च याति च ॥”

१५ यथा च—“स देवः सा दंष्ट्रा कृतकिटिविलासस्मितसिता
द्वयं दिश्यात्तुभ्यं मुदमिदमुदारं जयनि(तु) च ।
उदञ्चद्भिर्भूयस्तरलितनिवेशा वसुमती
यदग्रे यच्छ्वासैर्गिरिगुडकलीलामुदवहत् ॥”

अध्याहृताख्यातम्—“दोर्दण्डनाण्डवभ्रष्टमुडुषण्डं विभर्ति यः ।
व्यस्तपुष्पाञ्जलिपदे चन्द्रचूडः श्रिये स वः ॥”

२० कृदभिहिताख्यातम्—“अभिमुखे मयि संहतभीक्षितं
हसितमन्यनिमित्तकथो(कृतो)दयम् ।
विनयबाधितवृत्तिरतस्तथा
न विवृतो मदनो न च संवृतः ॥”

२५ अनपेक्षिताख्यातम्—“क्रियन्मात्रं जलं विप्र ? जानुदग्रं नराधिप ।
तथापीयमवस्था ते न सर्वत्र भवादृशाः ॥”

गुणवदलङ्कृतश्च वाक्यमेव काव्यम् । “असत्यार्थाभिधायित्वा-
न्नोपदेष्टव्यं काव्यम्” इत्येके । यथा—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्तिः
मध्येक्षीराब्धि मग्नाः स्फुटमथ च वयं कोऽयमीदृक्प्रकारः ।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वचशोभिः
स्तोकावस्थानदुस्थैश्चिजगति धवले विस्मयन्ते मृगाक्ष्यः ॥”

यथा च—

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“भ्रश्यद्भुभ्रमभोगीश्वरफणपवनाध्मातपातालतालुः(मूलः)
बुध्यन्नानागिरीन्द्रावलिशिखरग्वरास्फाललोलाम्बुराशिः ।
उद्यन्तीरन्ध्रवृर्लाविधुरसुरबध्मुच्यमानोपशल्यः
कल्योद्योगस्य यस्य त्रिभुवनदमनः सैन्यसम्मर्द आसीत् ॥”

अ—“दृष्टं किञ्चिददृष्टमन्यदपरं वाचालवार्त्तापितं

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भूयस्तुण्ड(ङ्ग)पुराणतः परिणतं किञ्चिच्च शास्त्रश्रुतम् ।
सूक्त्या वस्तु यदत्र चित्ररचनं तत्काव्यमव्याहृतं
रत्नस्यैव न तस्य जन्म जलधेनो रोहणाद्वा गिरेः ॥”

“न” इति यायावरीयः ।

“नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्यैर्वैर्थावादः (?) ।

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स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥”

तत्र श्रौतः—“पुष्पिण्याौ चरतो जङ्घे भूष्णुरात्मा फलेग्रहिः ।

शेरेऽस्य सर्वे पाप्मानः श्रमेण प्रपथे हताः ॥”

शास्त्रीयः—“आपः प्रवित्रं प्रथमं पृथिव्या-

मपां पवित्रं परमं च मन्त्राः ।

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तेषां च सामर्ग्यजुषां पवित्रं

महर्षयो व्याकरणं निराहुः ।”

किञ्च—“यस्तु प्रयुक्ते कुशलो विशेषे शब्दान्यथावद्भवहारकाले ।

सोऽनन्तमाप्नोति जयं परत्र वाग्योगविदुष्यति चापशब्दैः ॥

१ A explains as उपकण्ठ २ A उदसस ३ B स्तुत्यैर्थावादः. ४ B श्रुतौ
शास्त्रे लोके च ५ A पुष्पिण्या ६ B सर्वपाप्मानः ७ B वै.

“कः ? । वाग्योगविदेव । कुत एतत् ? । यो हि शब्दाज्ञानाल्पशब्दानप्यसौ जानाति । यथैव हि शब्दज्ञाने धर्म एवमपशब्दज्ञानेऽप्यधर्मः । अथवा भूयानधर्मः प्राप्नोति । भूयांसो ह्यपशब्दा अल्पीयांसः शब्दाः । एकैकस्य हि शब्दस्य बहवोऽपभ्रंशाः । तद्यथा गौरित्यस्य शब्दस्य गावी गोणी गोता गोपोतलिकेलेवमादयोऽपभ्रंशाः । अथ योऽवाग्योगवित् अज्ञानं तस्य शरणम् । नात्यन्तायाज्ञानं शरणं भवितुमर्हति । यो ह्यज्ञानन्वै ब्राह्मणं हन्यात्सुरां वा पिबेत्सोऽपि, मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति जयं परत्र वाग्योगविदुष्यति चापशब्दैः । कः ? । अवाग्योगविदेव । अथ यो वाग्योगवित् विज्ञानं तस्य शरणम् । क पुनरिदं पठितम् ? । भ्राजा नाम श्लोकाः । किञ्च भोः श्लोका अपि प्रमाणम् ? । किञ्चातः ? । यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति—

‘यद्यु(दु)दुम्बरवर्णानां घटीनां मण्डलं महत् ।

पीतं न गमयेत्स्वर्गं किं तत्कतुगतं नयेत् ॥’ इति ।

15 प्रमत्तगीत एष तत्रभवतो यस्त्वप्रमत्तगीतस्तत्प्रमाणमेव” इति गोनर्दीयः ।

लौकिकः—“गुणानुरागमिश्रेण यशसा नय सर्पता ।

दिग्वधूनां मुग्धे जानमकस्मादुर्दुक्कुम्भम् ॥”

20 “असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम्” इत्यपरे । यथा एवं—

“वयं बाल्ये डिम्भास्तरुणिमनि यूतः परिणता-

वपीच्छामो वृद्धान्परिणयविभंस्तु म्यितिरियम् ।

त्वयाऽऽरब्धं जन्म क्षपयितुममार्गेण किमिदं

न नो गोत्रे पुत्रि कचिदपि सलीलाच्छनमभूत् ॥”

25 “अस्त्ययमुपदेशः । किन्तु निषेध्यन्त्वेन न विधेयत्वेन” इति यायावरीयः । य एवंविधा विधयः परस्त्रीषु पुंसां सम्भवन्ति तानवबु-

१ C दुष्यति अपशब्दैः क । B क । अवाग्योगविन । अथ वाग्योगवित् । ज्ञानं तस्य शरणम् । नात्यन्ताय ज्ञानं भवितुमर्हति । योऽज्ञानान्न ब्राह्मणं हन्यात् सुरा वा पिबेत् सोऽपि मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति । किञ्चात । यत् यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति । क पुनरिदं पठितमित्याचार्या । भ्रान्ता नाम श्लोकास्तेऽपि गोनर्दीय । किञ्च भो श्लोक एव प्रमाणम् । तदनेनापि प्रमाणं भवितव्यमित्याचार्या ‘यद्युदुम्बरवर्णानां घटीनां मण्डलं महत् । पीतं न गमयेत्स्वर्गं किं तत्कतुगतं नयेत्’ प्रमत्तगीतमेतत्तद्वद्वतो यस्त्वप्रमत्तगीतं तत्प्रमाणमेवेति गोनर्दीयः ॥

ध्येतेति कवीनां भावः । किञ्च “कविवचनायत्ता लोकयात्रा । सा च निःश्रेयसमूलम्” इति महर्षयः । यदाहुः—

“काव्यमय्यो गिरो यावच्चरन्ति विशदा भुवि ।

तावत्सारस्वतं स्थानं कविरासाद्य मोदते ॥”

किञ्च—“श्रीमन्नि राज्ञां चरितानि यानि

5

प्रभुत्वलीलाश्च सुभाशिनां याः ।

ये च प्रभावास्तपसामृदीणां

ताः सत्कविभ्यः श्रुतयः प्रसृताः ॥”

उक्तञ्च—“ख्याता नराधिपतयः कविसंश्रयेण

राजाश्रयेण च गताः कवयः प्रसिद्धिम् ।

10

राज्ञा समोऽस्ति न कवेः परमोपकारी

राज्ञो न चास्ति कविना सदृशः सहायः ॥

वलमीकजन्मा स कविः पुराणः

कवीश्वरः सत्यवतीमुनश्च ।

यस्य प्रणेता तदिदानीवचं

15

सारस्वतं वर्त्म न कस्य वन्ध्यम् ? ॥”

“असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यम्” इति च केचित् ।

यथा—

“प्रसर्पन्प्रग्रीवैर्भृतभुवनकुक्षिर्झणझणा-

करालः प्रागल्भ्यं वदति तरुणीनां प्रणयिषु ।

20

विलासव्यत्यासाज्जघनफलकास्फालनघन-

स्फुटच्छेदोत्तिरक्तः कलकनककाञ्चीकलकलः ॥”

अपि च—“नित्यं त्वयि प्रचुरचित्रकपत्रं भङ्गी-

ताटङ्कताडनविपाण्डुरगण्डलेम्बा ।

स्निह्यन्तु रत्नरशनारणनाभिराम-

25

कामार्तिनर्तितनितम्बतटास्तरुण्यः ॥”

“प्रक्रमापन्नो निबन्धनीय एवायमर्थः” इति याद्यावरीयः । तदिदं

शास्त्रे चोपलभ्यते । तत्र याजुषः—

“योनिरुहूखलं शिशं मुसलं मिथुनमेवैतत् प्रजननं क्रियते ॥”

आर्चः—“उपोप मे परामृश मा मे दभ्राणि मन्यथाः ।

सर्वाऽहमस्मि रोमशा गन्धारीणामिवाविका ॥”

शास्त्रीयः—“यस्याः प्रसन्नधवलं चक्षुः पर्यन्तपक्ष्मलम् ।

नवनीतोपमं तस्या भवति स्मरमन्दिरम् ॥”

पदवाक्यविवेकोऽयमिति किञ्चित्प्रपञ्चितः ।

अथ वाक्यप्रकारांश्च कांश्चिदन्यान्निबोधन ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

षष्ठोऽध्यायः पदवाक्यविवेकः ॥

10

सप्तमोऽध्यायः पाठप्रतिष्ठा ।

वाक्यं वचनमिति व्यवहरन्ति । तच्च त्रिधा प्रणेतृभेदेन ब्राह्मं, शैवं, वैष्णवमिति । तद्विदं वायुप्रोक्तपुराणादिभ्य उपलब्धं यदुत ब्राह्मं वचः पञ्चधा स्वायम्भुवमैश्वरमार्पमार्पिकमार्पिपुत्रकं च [इति] । स्वायम्भूर्ब्रह्मा तस्य स्वायम्भुवम् । तन्मनोजन्मानो भृगुप्रभृतयः पु-
 15 त्रास्ते ईश्वरास्तेषामैश्वरम् । ईश्वराणां सुता ऋषयस्तेषामार्पम् । ऋषी-
 णामपत्यानि ऋषीकास्तेषामार्पिकम् । ऋषीकाणां सूनव ऋषिपुत्र-
 कास्तेषामार्पिपुत्रकम् । स्वायम्भुवः प्रथमं वचः श्रुतिः । श्रुतेरन्यच्च
 स्वायम्भुवम् । तदाहुः—

“सर्वभूतात्मकं भूतं परिवादं च यद्भवेत् ।

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क्वचिन्निरुक्तमोक्षार्थं वाक्यं स्वायम्भुवं हि तत् ॥”

तदेव स्तोकरूपान्तरपरिणतमैश्वरं वचः । उक्तञ्च—

“व्यक्तक्रमसंक्षिप्तं दीप्तगम्भीरमर्थवत् ।

प्रत्यक्षं च परोक्षं च लक्ष्यतामैश्वरं वचः ॥”

आर्षम्—“यत्किञ्चिन्मन्त्रसंयुक्तं युक्तं नामविभक्तिभिः ।

प्रत्यक्षाभिहितार्थं च तदृषीणां वचः स्मृतम् ॥”

आर्षीकम्—“नैगमैर्विविधैः शब्दैर्निपातबहुलं च यत् ।

न चापि सुमहद्वाक्यमृषीकाणां वचस्तु तत् ॥”

आर्षिपुत्रकम्—“अविस्पष्टपदप्रायं यच्च स्याद्बहुसंशयम् ।

ऋषिपुत्रवचस्तन्म्यान्सर्वपरिदेवनम् ॥”

5

तदुदाहरणानि पुराणेभ्य उपलभ्येत ।

सारस्वताः कवयो नः पूर्वं इत्थङ्कारं कथयन्ति । ब्रह्मविष्णुमृद्गु-
हबृहस्पतिभार्गवादिशिष्येषु चतुःपद्यानुपदिष्टं वचः पारमेश्वरं
क्रमेण च सञ्चरद्देवैर्देवयोनिभिश्च यथामन्युपजीव्यमानं दिव्यमिति 10
व्यपदिश्यते । देवयोनयस्तु—

“विद्याधराप्सरोयश्चरश्चोगन्धर्वकिन्नराः ।

सिद्धगुह्यकभूताश्च पिशाचा देवयोनयः ॥”

तत्र पिशाचादयः शिवानुचराः स्वभूमौ संस्कृतवादिनो मर्त्ये तु
भूतभाषया व्यवहरन्तो निबन्धनीयाः । अप्सरसस्तु प्राकृतभाषया । 15
तद्दिव्यं वचश्चतुर्धा वैबुधं वैद्याधरं गान्धर्व योगिनीगतं च [इति] ।
शेषाणामेतेष्वेषोपलक्षणं प्रकृतिसादृश्येन । तत्र वैबुधम्—

“समासव्याससंदृब्धं शृङ्गाराद्भुतसम्भृतम् ।

सानुप्रासमुदारं च वचः स्यादमृताशिनाम् ॥”

यथा—“यच्चन्द्रकोटिकरकोरकभारभाजि

बभ्राम बभ्रुणि जटाकुहरे हरस्य ।

तद्वः पुनातु हिमशैलशिलानिकञ्ज-

क्राम्कारडम्बरविरावि सुरापगन्धः ॥”

21

वैद्याधरम्—“स्तोकानुप्राससञ्ज्ञायं चतुरोक्ति प्रसादि च ।

त्राधीयसा समासेन विद्धि वैद्याधरं वचः ॥”

2

यथा—“प्रणतसुरकिरीटप्रांशुरत्नांशुवंश-
 च्छुरितनखशिखाग्रोद्भासमानारुणाङ्गे ।
 उदिततरणिवृन्दोद्दामधामोर्ध्वनेत्र-
 ज्वलननिकरदग्धानङ्गमूर्ते नमस्ते ॥”

५ यथा वा—“भ्रमति भ्रमरकरम्बितनन्दनवनचम्पकस्तवकगौरः ।
 वात्याहत इव वियति स्फुटलक्ष्मा रोहिणीरमणः ॥”

गान्धर्वम्—“हृष्यैः समासैर्भूयोभिर्विभूषितपदोच्चया ।
 तत्त्वार्थग्रथनग्राह्या गन्धर्वाणां सरस्वती ॥”

१० यथा—“नमः शिवाय सोमाय सगणाय ससूनवे ।
 सवृषव्यालशूलाय सकपालाय सेन्दवे ॥”

योगिनीगतम्—“समासरूपकप्रायं गम्भीरार्थपदक्रमम् ।
 सिद्धान्तसमयस्थायि योगिनीनामिदं वचः ॥”

१५ यथा—“दुःखेन्धनैकदहनामृतवर्षमेघ
 संसारकूपपतनैककरावलम्ब ।
 योगीन्द्रदर्पण जगद्गतकृत्स्नतेजः-
 प्रत्यक्षचौरवर वीरपते नमस्ते ॥”

महाप्रभावत्वाद्भौजङ्गममपि दिव्यमित्युपचर्यते ।

“प्रसन्नमधुरोदात्तसमासव्यासभागवत् ।
 अनोजस्विपदप्रायं वचो भवति भोगिनाम् ॥”

२० यथा—“सुसर्जि(ज्जि)तां श्रोत्रमुग्धां सुरूपा-
 मनेकरत्नोज्ज्वलचित्रिनाङ्गीम् ।
 विद्याधरेन्द्रः प्रतिगृह्य वीणां
 पिनाकिने गायति मङ्गलानि ॥”

“किमर्थं पुनरनुपदेश्ययोर्ब्राह्मपारमेश्वरयोर्वाक्यमार्गयोरुपन्या-
 २५ सः ?” इत्याचार्याः । “सोऽपि कवीनामुपदेशपरः” इति यायावरीयः ।

यतो नाटकादात्रीश्वरादीनां देवानां च प्रवेशे तच्छायावन्ति वा-
क्यानि विधेयानि । इति दिव्यम् ।

इह हि प्रायोवादो यदुत मर्यादतारव्यवहाररुचेर्भगवतो वासु-
देवस्य वचो वैष्णवम् [इति] । तन्मानुषमिति व्यपदिशन्ति । तच्च
त्रिधा रीतित्रयभेदेन । तदाहुः—

5

“वैदर्भी गौडीया पाश्चाली चेति रीतयस्त्रिभिः ।

आशु(सु) च साक्षान्नवसति सरस्वती तेन लक्ष्यन्ते ॥”

रीतिरूपं वाक्यत्रितयम् । काकुः पुनरनेकयति । “काकुर्व(व)क्रो-
क्तिर्नाम गण्डालङ्कारोऽयम्” इति रुद्रः । “अभिप्रायवान्पाठधर्मः
काकुः । स कथमलङ्कारी स्यात् ?” इति यायावरीयः । सा च द्विधा 10
साकाङ्क्षा निराकाङ्क्षा च । वाक्यान्तराकाङ्क्षिणी साकाङ्क्षा । वाक्यो-
त्तरभाविनी निराकाङ्क्षा । तदेव वाक्यं काकुविशेषेण साकाङ्क्षम् ।
तदेव काकान्तरेण निराकाङ्क्षम् । आक्षेपगर्भा, प्रशङ्गगर्भा, वितर्कगर्भा
चेति साकाङ्क्षा । विधिरूपा, उत्तररूपा, निर्णयरूपेति निराकाङ्क्षा ।
तत्राक्षेपगर्भा—

15

“यदि मे बल्लभा इती तदाऽहमपि बल्लभा ।

यदि तस्याः प्रिया वाचः तन्ममापि प्रियप्रियाः ॥”

एवमेव निर्देष्टुर्विधिरूपा । प्रशङ्गगर्भा—

“गतः स कालो यत्रासीन्मुक्तानां जन्म बल्लिषु ।

वर्तन्ते साम्प्रतं तासां हेतवः शुक्तिसम्पुटाः ॥”

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इयमेवोपदेष्टुत्तररूपा । विवर्कगर्भा—

“नवजलधरः सन्नद्धोऽयं न दृप्तनिशाच

सुरधनुरिदं दुराकुष्टं न नास शराम्नम् ।

अथमपि पटुर्धारासारो न बाणपरम्परा

कनकनिकषस्निग्धा विद्युत्प्रिया न समोर्वशी ॥”

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इयमेवोपदेष्टुर्निर्णयरूपा । ता इमास्त्रिसोऽपि नियतनिबन्धाः ।
तद्विपरीताः पुनरनन्ताः । तत्राभ्युपगमानुनयकाक्—

“युष्मच्छासनलङ्घनाभसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्नदतः कौरवा-
नयैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥”

५ अभ्यनुज्ञोपहासकाकू—“मशामि कौरवशतं समरे न कोपा-
हुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
सञ्चूर्णयामि गदया न सुयोधनोरु
मन्धिं करोतु भवतां नृपतिः पणेन ॥”

एवं त्रिचतुरकाकुयोगोऽपि । तत्र त्रियोगः—

10 “सेयं पश्यति नो कुरङ्गकवधूस्त्रस्तैवमुद्वीक्षते
तस्याः पाणिरयं न प्रारुतवलत्पत्राङ्गुलिः पल्लवः ।
तारं रोदिति सैव नैव मरुता वेणुः समापूर्यते
सेयं मामभिभाषते प्रियतमा नो कोकिलः कूजति ॥”

चतुर्योगः—“उच्यतां स वचनीयमशेषं
15 नेश्वरे परुषता सखि साध्वी ।
आनयैनमनुनीय कथं ना
विप्रियाणि जनयन्ननुनेयः ॥”

“सख्या वा नायिकाया वा सखीनायिकयोरथ ।
सखीनां भूयसीनां वा वाक्ये काकुरिह स्थिता ॥
20 पदवाक्यविदां मार्गो योऽन्यथैव व्यवस्थितः ।
सन्वाङ्गाभिनयो(य)द्योत्या नं काकुः कुम्हतेऽन्यथा ॥
अयं काकुकृतो लोके व्यवहारो न केवलम् ।
शाम्भ्रेष्वप्यस्य साम्राज्यं काव्यस्याप्येष जीवनम् ॥
कामं विवृणुते काकुरर्थान्तरमतन्द्रिता ।

25 स्फुटीकरोति तु सतां भावाभिनयचातुरीम् ॥
इत्थं कविनिबध्नीयादिन्थं च मतिमान्पठेत् ।
यथा निबन्धनिगदश्छायां काश्चिन्निषिञ्चति ॥

करोति कान्यं प्रायेण संस्कृतान्मा यथा तथा ।
 पठितुं वेत्ति स परं यस्य सिद्धा सरस्वती ॥
 यथा जन्मान्तराभ्यासान्कण्टे कस्यापि रक्तता ।
 तथैव पाठसौन्दर्यं नैकजन्मविनिर्मितम् ॥
 ससंस्कृतमपभ्रंशं लालित्यालिङ्गितं पठेत् ।
 प्राकृतं भूतभाषां च सौष्टवोत्तरमुद्दिरेत् ॥
 प्रसन्ने मन्द्रयेद्वाचं ताग्येत्तद्विरोधिनि ।
 मन्द्रतारौ च रचयेन्निर्वाहिणि यथोत्तरम् ॥
 ललितं काकुसमन्वितमुज्ज्वलमर्थवशकृतपरिच्छेदम् ।
 श्रुतिसुखविविक्तवर्णं कवयः पाठं प्रशंसन्ति ॥
 अतितूर्णमतिविलम्बितमुन्वणनादं च नादहीनं च ।
 अपदच्छिन्नमनावृतमतिमृदु परुषं च निन्दन्ति ॥
 गम्भीरत्वमनैश्वर्यं निर्व्यूढिस्तारमन्द्रयोः ।
 संयुक्तवर्णलावण्यमिति पाठगुणाः स्मृताः ॥
 यथा व्याघ्री हरेत्पुत्रान्दंष्ट्राभिश्च न पीडयेत् ।
 भीता पतनभेदाभ्यां तद्गूढान्प्रयोजयेत् ॥
 विभक्तयः स्फुटा यत्र समासश्चाकदर्धितः ।
 अम्लानः पदसन्धिश्च तत्र पाठः प्रतिष्ठितः ॥
 न व्यस्तपदयोरैक्यं न भिदां तु समस्तयोः ।
 न चाग्न्यातपदम्लानि विदधीत सुधीः पठन ॥
 आगोपालकमायोपिदास्तामेतस्य लेह्यता ।
 इत्थं कविः पठन्काव्यं वाग्देव्या अतिवल्लभः ॥
 येऽपि शब्दविदो नैव नैव चार्थविचक्षणाः ।
 तेषामपि सतां पाठः सुष्ठु कर्णरसायनम्
 पठन्ति संस्कृतं सुष्ठु कुण्ठाः प्राकृतवाचि ते ।
 वाणार(राण)सीतः पूर्वेण ये केचिन्मगधादयः ॥”

आह स्व — “ब्रह्मन्विज्ञापयामि त्वां ग्वाधिकारजिहासया ।
 गौडस्त्वजतु वा गाथाभन्या वाऽस्तु सरस्वती ॥

नातिस्पष्टो न चाश्लिष्टो न रूक्षो नातिकोमलः ।
 न मन्द्रो नातितारश्च पाठी(ठो) गौडेषु वाडवः ॥
 रसः कोऽप्यस्तु काव्यस्तु रीतिः कोऽप्यस्तु वा गुणः ।
 सगर्व सर्वकर्णाटाष्टंकारोत्तरपाठिनः ॥

5 गद्ये पद्येऽथवा मिश्रे काव्ये काव्यमना अपि ।
 गेयगर्भे स्थितः पाठे सर्वोऽपि द्रविडः कविः ॥
 पठन्ति लटंभं लाटाः प्राकृतं संस्कृतद्विषः ।
 जिह्वा ललितोल्लापलब्धसौन्दर्यमुद्रया ॥
 सुराष्ट्रत्रवणाद्या ये पठन्त्यर्पितसौष्ठवम् ।

10 अपभ्रंशावदंशानि ते संस्कृतवचांस्यपि ॥
 शारदायाः प्रसादेन काश्मीरः सुकविर्जनः ।
 कर्णे गुडूचीगण्डूषस्तेषां पाठक्रमः किमु ! ॥
 ततः पुरस्तात्कवयो ये भवन्त्युत्तरापथे ।
 ते महत्यपि संस्कारे सानुनासिकपाठिनः ॥

15 मार्गानुगेन निनदेन निधिर्गुणानां
 सम्पूर्णवर्णरचनो यतिभिर्विभक्तः ।
 पाश्चात्तमण्डलभुवां सुभगः कवीनां
 श्रोत्रे मधु क्षरति किञ्चन काव्यपाठः ॥
 ललल्लकारया जिह्वां जर्जरम्फाररेफया ।
 20 गिरा भुजङ्गाः पूज्यन्ते काव्यभव्यधियो न तु ॥
 पञ्चस्थानसमुद्भववर्णेषु यथा स्वरूपनिष्पत्तिः ।
 अर्थवशेन च विरतिः सर्वस्वमिदं हि पाठस्य ॥”
 सकाकुलना पाठप्रतिष्ठेयं प्रदर्शिता ।
 अर्थानुशासनम्याथ प्रकारः परिकीर्त्यते ॥

25 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 सप्तमोऽध्यायः वाक्यविशेषाः काकुलना पाठप्रतिष्ठा च ॥

अष्टमोऽध्यायः काव्यार्थयोनयः ।

“श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं च काव्यार्थानां द्वादश योनयः” इत्याचार्याः । “उचितसंयोगेन, योक्तृसंयोगेन, उत्पाद्यसंयोगेन, संयोगविकारेण च महं षोडश” इति यायावरीयः ।⁵ तत्र श्रौतः । “उर्वशी ह्याप्सराः पुरुरवसमैडं चकमे” । अत्रार्थ—

“चन्द्राहुधः समभवद्भगवान्नरेन्द्र-

मायं पुरुरवसमैडमसावसूत ।

तं चाप्सराः स्मरवती चकमे किमन्य-

दत्रोर्वशी स्मितवशीकृतशक्रचेताः ॥”

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यथा वा—“यदेतन्मण्डलं तपति तन्महदुक्तं ता ऋचः स ऋचां लोकोऽथ यदेतदर्चिर्दीप्यते तन्महाव्रतं तानि सामानि स साम्नां लोकोऽथ य एष तस्मिन्मण्डले पुरुषः सोऽग्निस्तानि यजूंषि स यजुषां लोकः सैषा त्रय्येव विद्या तपति ।”

अत्रार्थ—“एतद्यन्मण्डलं खे तपति दिनकृतस्ता ऋचोऽर्चाणि यानि¹⁸ योतन्ते तानि सामान्ययमपि पुरुषो मण्डलेऽणुर्यजूंषि । एवं यं वेद वेदत्रितयमयमयं वेदवेदी समग्रो वर्गः स्वर्गापवर्गप्रकृतिरविकृतिः सोऽस्तु सूर्यः श्रियेवः॥”

तच्चैदं वेदहरणम् । यदित्थं कथयन्ति—

“नमोऽस्तु तस्यै श्रुतये यां दुहन्ति पदे पदे ।

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ऋषयः शास्त्रकाराश्च कवयश्च यथागति ॥”

स्मार्तः—“बह्वर्थेष्वभियुक्तेन सर्वत्र तत्पदं ॥ पदं ॥

विभावितैकदेशेन देयं यदभियुज्यते ॥”

अत्रार्थ—“हंस प्रयच्छ मे कान्तां गतिस्तस्यास्त्वया हता ।

सम्भावितैकदेशेन देयं यदभियुज्यते ॥”

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ऐतिहासिकः—“न स सङ्कुचितः पन्था येन वाली हतो गतः ।
समये तिष्ठ सुग्रीव मा वालिपथमन्वगाः ॥”

अत्र—“मदं नवैश्वर्यलवेन लम्बितं
विसृज्य पूर्वः समयो विमृश्यताम् ।
जगज्जिघत्सातुरकण्ठपद्वति-
र्न वालिनैवाहितृतृप्तिरन्तकः ॥”

पौराणिकः—“हिरण्यकशिपुर्दैत्यो यां यां स्तित्वाऽप्युदैक्षत ।
भयभ्रान्तैः सुरैश्चक्रे तस्यै तस्यै दिशे नमः ॥”

अत्र—“स सञ्चरिष्णुर्भुवनत्रयेऽपि यां
यदृच्छयाऽशिश्नियदाश्रयः श्रियः ।
अकारि तस्य मुकुटोपलम्बलत्-
करैन्त्रिसन्ध्यं त्रिदशैर्दिशे नमः ॥”

अत्रौहुः—“श्रुतीनां साङ्गशास्त्रानामितिहासपुराणयोः ।
अर्थग्रन्थः कथाभ्यासः कवित्वस्यैकमौषधम् ॥
इतिहासपुराणाभ्यां चक्षुर्भ्यामिव सत्कविः ।
विवेकाञ्जनशुद्धाभ्यां मृक्षमभ्यर्थयमीक्षते ॥
वेदार्थस्य निबन्धेन श्लाघ्यन्ते कवयो यथा ।
स्मृतीनामितिहासस्य पुराणस्य तथा तथा ॥”

द्विविधः प्रामाणिको सैमांसिकस्तार्किकश्च । तत्र प्रथमः । शब्दस्य
सामान्यमभिधेयं विशेषश्चार्थः । अत्र—

“सामान्यवाचि पदमप्यभिधीयमानं
मां प्राप्य जातमभिधेयविशेषनिष्ठम् ।
स्त्री काचिदित्यभिहिते सततं मनो मे
तामेव वामनयनां विषयीकरोति ॥”

तर्केषु साङ्ख्यीयः—“नासतो विद्यते भावो नाभावो विद्यते सतः ।
उभयोरपि दृष्टोऽन्तस्त्वनयोस्तत्त्वदृष्टिभिः ॥”

अत्र—“य एते यज्वानः प्रथितमहसो येऽप्यवनिपा
मृगाक्ष्यो याश्चैताः कृतमपरसंसारकथया ।
अमी ये दृश्यन्ते फलकुसुमनम्राश्च तरवो
जगत्वेवंरूपा विलसति मृदेपा भगवती ॥”

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न्यायवैशेषिकीयः—स किंसाभग्रीक ईश्वरः कर्ता ? इति पूर्व-
पक्षः । निरतिशयैश्वर्यस्य तस्य कर्तृत्वमिति सिद्धान्तः । अत्र—

“किमीदृः किंकायः स खलु किमुपायस्त्रिभुवनं
किमाधारो धाता सृजति किमुपादान इति च ।
अतर्क्यैश्वर्यं त्वय्यनवसरदुःस्थो हतधियः
कुतकोऽयं कांश्चिन्मुग्वरयति मोहाय जगत् ॥”

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बौद्धीयः—विवक्षापूर्वा हि शब्दास्तामेव विवक्षां सूचयेयुः ।

अत्र—

“भवतु विदिनं शब्दा वक्तुर्विवक्षितसूचकाः
स्मरवति यतः कान्ते कान्तां बलात्परिचुम्बति ।
न न न म म मा मा मां स्प्राक्षीर्निषेधपरं वचो
भवति शिथिले मानग्रन्थौ तदेव विधायकम् ॥”

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लौकायतिकः—भूतेभ्यश्चैतन्यं मदशक्तिवत् । अत्र—

“बहुविधमिह साक्षिचिन्तकाः
प्रवदन्त्यन्यमितः कलेवरात् ।
अपि स सुदति ते च चिन्त ॥
प्रलयं यान्ति सदैव चिन्तया ॥

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आर्हतः—शरीरपरिमाण आत्मा । अन्यथा शरीराफलयमात्मा-
फल्यं वा ।

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अत्र—“शरीरमात्रमात्मानं ये वदन्ति जयन्ति ते ।

तच्चुम्बनेऽपि यज्जातः सर्वाङ्गपुलकोऽस्य मे ॥”

सर्वपार्षदत्वात्काव्यविद्यायाः तानिमानन्यांश्चार्थान्युत्पत्तये
प्रत्यवेक्षेत । आहुश्च—

5 “यांस्तर्ककर्मशानर्थान्सूक्तिष्वद्रियते कविः ।

सूर्याशव इवेन्दौ ते काञ्चिदर्च(ञ्च)न्ति कान्तनाम् ॥”

समयविद्यासु शैवसिद्धान्तीयः—

“घोरघोरतरातीतब्रह्मविद्याकलातिगः ।

परापरपदव्यापी पायाद्वः परमेश्वरः ॥”

10 पाञ्चरात्रः—“नाद्यन्तवन्तः कवयः पुराणाः

सूक्ष्मा बृहन्तोऽप्यनुशासितारः ।

सर्वज्वरान्घ्नन्तु ममानिरुद्ध-

प्रद्युम्नसङ्कर्षणवासुदेवाः ॥”

बौद्धसिद्धान्तीयः—“कलिकलुषकृतानि यानि लोके

15 मयि निपनन्तु विमुच्यतां स लोकः ।

मम हि सुचरितेन सर्वसत्त्वाः

परमसुखेन सुग्धावनीं प्रयान्तु ॥”

एवं सिद्धान्तान्तरेष्वपि । राजसिद्धान्तत्रय्यामर्थशास्त्रीयः—

“शमव्यायामाभ्यां प्रतिविहितनञस्य नृपतेः

20 परं प्रत्यावापः फलति कृतसेकस्तरिव ।

बहुव्याजं राज्यं न सुकरमराजप्रणिधिभि-

र्दुराराधा लक्ष्मीरनवहितचित्तं छलयति ॥”

नाट्यशास्त्रीयः—“एवं धारय देवि बाहुलतिकामेवं कुरुष्वार्ङ्गकं

मात्युच्चैर्नम कुञ्चयाग्रचरणं मां पश्य तावत्स्थितम् ।

25 देवीं नर्तयतः स्वक्रमुरजेनाम्भोधरध्वानिना

शम्भोर्वः परिपान्तु लम्बितलयच्छेदाहतास्तालिकाः ॥”

कामसूत्रीयः—“नाश्चर्यं त्वयि यल्लक्ष्मीः क्षिप्त्वाऽधोक्षजमागता ।

असौ मन्दरतस्त्वं तु प्रासः समरतस्तया ॥”

लौकिकस्तु द्विधा प्राकृतो व्युत्पन्नश्च । तयोः प्रथमः—

“स्फुटितपिठरीबन्धश्लाघ्यो विपक्षगृहेऽप्यभूत्

प्रियतम ययोः स्नेहग्रन्थिस्तथा प्रथमं स नौ ।

जनवदधुना सन्नन्यावां वसाव इहैव तौ

धिगपरिचितं प्रेम स्त्रीणां चिराय च जीवनम् ॥”

यथा वा—“इक्षुदण्डस्य मण्डस्य दध्नः पिष्टकृतस्य च ।

वाराहस्य च मांसस्य सैप गच्छति फाल्गुनः ॥”

द्वितीयो द्विधा समस्तजनजन्यः कतिपयजनजन्यश्च । तयोः प्रथ-10

मोऽनेकधा देशानां बहुत्वात् । तत्र दाक्षिणात्यः—

“पिबन्त्याम्वाद्य मरिचं ताम्बूलविशदैर्मुगैः ।

प्रियाधरावदंगानि मधूनि द्रमिलोङ्गनाः ॥”

यथा वा—“विरम मदन कस्त्वं चैत्र का शक्तिरिन्दो-

रिह हि कुसुमबाणाः कुण्डिताग्राः स्खलन्ति ।

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हृदयभुव इमास्ताः कुन्तलप्रेयसीनां

प्रहतिकिणकटोरग्रन्थयो वज्रसाराः ॥”

उदीच्यः—“नेपालयो वल्लभैः सार्द्धमाद्रेणमदमण्डनाः ।

ग्रन्थिपर्णकपालीषु नगन्ति ग्रीष्मयामिनीः ॥”

द्वितीयः—“मिथ्यामीलदरालपक्ष्मणि बलत्यन्तः कुरङ्गीदृशो

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दीर्घापाङ्गसरित्तरङ्गतरे तल्पोन्मुग्वं चक्षुषि ।

पत्युः केलिमतः कथां विरमयन्नन्योन्यकण्डूयनात्

कोऽयं व्याहरतीत्युदीर्य निग्गात् ॥ जमालीजनः ॥”

कविमनीषानिर्मितं कथातन्त्रमर्थमात्रं वा विरचना । तत्राद्या—

“अस्ति चित्रशिखो नाम खङ्गविद्याधराधिपः ।

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दक्षिणे मलयोत्सङ्गे रत्नवत्याः पुरः पतिः ॥

तस्य रत्नाकरसुता श्रियो देव्याः सहोदरी ।

स्वयंवरविधावासीत्कलत्रं चित्रसुन्दरी ॥”

द्वितीया—“ज्योत्स्नां लिम्पति चन्दनेन स पुमान्सिञ्चत्यसौ मालती-
मालां गन्धजलैर्मधूनि कुरुते स्वादून्यसौ फाणितैः ।

5 यस्तस्य प्रथितान्गुणान्प्रथयति श्रीवीरचूडामणेः
तारत्वं स च शाणया मृगयते मुक्ताफलानामपि ॥”

अत्राहुः—“नीचैर्नार्थं कथासर्गैर्(गो) यस्य न प्रतिभाक्षयः ।

स कविग्रामणीरत्रं शेषास्तस्य कुटुम्बिनः ॥”

अभिहितेभ्यो यदन्यत्तन्प्रकीर्णकम् । तत्र हस्तिशिक्षीयः—

10 “मेघानां क्षणहासतामुपगतो हारः प्रकीर्णो दिशा-
माकाशोद्वृत्तसितामितामरवधूपीनस्तनास्कालकः ।

ध्रुणश्चन्द्र इवोल्बणो मदवशादैरावणप्रेरितः

पायादः परिपाकपाण्डुलवैलीश्रीनस्करः शीकरः ॥”

रत्नपरीक्षीयः—“द्वौ वज्रवर्णौ जगतीपतीनां

15 सद्भिः प्रदिष्टौ न तु सार्वजन्यौ ।

यः म्याज्जपाविद्रुमभङ्गशोणो

यो वा हरिद्रारससंनिकाशः ॥”

धनुर्वेदीयः—“स दक्षिणापाङ्गनिविप्रमुष्टिं

नतांसमाकुञ्चितसव्यपादम् ।

20 ददर्श चक्रीकृतचारुचापं

प्रहर्तुमभ्युद्यतमात्मयोनिम् ॥”

योगशास्त्रीयः—“यः सर्वेषां हृदयकमले प्राणिनामेकहंस-

स्त्वं जागर्षि स्वपिपि च मुहुर्वुध्यसे नापि बुद्धः ।

तं त्वाराध्य प्रवितनधियो बन्धभेदं विधाय

25 ध्वस्तानङ्गा विमलमहसस्ते भवन्तो भवन्ति ॥”

एवं प्रकीर्णकान्तरमपि । उचितसंयोगः—

“पाण्ड्योऽयमंसारिणलम्बहारः
कृसाङ्गरागो हरिचन्दनेन ।
आभाति बालानपरक्तसानुः
सनिर्झरोद्गार इवाद्रिराजः ॥”

योक्तृसंयोगः—“कुर्वद्भिः सुरदन्तिनो मधुलिहामम्बादु दानोदकं
तन्वानैर्नमुचिद्रुहो भगवतश्चक्षुःसहस्रव्यथाम् ।
मज्जनस्वर्गतरङ्गिणीजलभरे पङ्कीकृते पांसुभि-
र्यद्यात्रान्यसनं निनिन्द विमनाः स्वर्लोकनारीजनः ॥”

उत्पाद्यसंयोगः—“उभौ यदि व्योम्नि पृथक्प्रवाहा- 10
वाकाशगङ्गापयसः पतेताम् ।
तेनोपमीयेत तमालनील-
मामुक्तमुक्तालतमस्य वक्षः ॥”

संयोगविकारः—“गुणानुरागमिश्रेण यशसा तव सर्पता ।
दिग्वधूनां मुखे जानमकस्माददृक्कुङ्कुमम् ॥ 15

यथा वा—“उन्माद्यत्यम्बुरागिर्विदलति कुमुदं सङ्कुचन्त्यम्बुजानि
स्यन्दन्ते चन्द्रकान्ताः पतिवसुमनसः सन्ति शेफालिकाश्च ।
पीयन्ते चन्द्रिकाम्भः क्रमसरलगलं किं च किञ्चिच्चकोरा-
श्चन्द्रे कर्पूरगौरद्युतिभृति नभसो याति चूडामणित्वम् ॥”

इदं कविभ्यः कथितमर्थोत्पत्तिपरायणम् । 20
इह प्रगल्भमानस्य न जात्वर्थकदर्शनम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरत्ने प्रथमे अध्याये
अर्थानुशासने षोडश काव्यार्थयोक्तयः अष्टमोऽध्यायः ॥

नवमोऽध्यायः अर्थव्याप्तिः ।

“स त्रिधा” इति द्रौहिणिः; दिव्यो, दिव्यमानुषो, मानुषश्च ।
 “सप्तधा” इति यायावरीयः; पातालीयो, मर्त्यपातालीयो, दिव्य-
 पातालीयो, दिव्यमर्त्यपातालीयश्च । तत्र दिव्यः—

5 “स्मृत्वा यन्निजवारवासगतया वीणासमं तुम्बुरो-
 रुद्गीतं नलकूबरस्य विरहादुत्कञ्चुलं रम्भया ।
 तेनैरावणकर्णचापलमुषा शक्रोऽपि निद्रां जह-
 द्भूयः कारित एव हासिनि शचीवक्रे दृशां सम्भ्रमम् ॥”

दिव्यमानुषस्तु चतुर्धा । दिव्यस्य मर्त्यागमने, मर्त्यस्य च स्वर्ग-
 10 गमन इत्येको भेदः । दिव्यस्य मर्त्यभावे, मर्त्यस्य च दिव्यभाव इति
 द्वितीयः । दिव्येतिवृत्तपरिकल्पनया तृतीयः । प्रभावाविर्भूतदिव्य-
 रूपतया चतुर्थः । तत्र दिव्यस्य मर्त्यागमनम्—

५। ५म्

“श्रियः पतिः श्रीमति शासितुं जग-
 त्त्रगन्निवासो वसुदेवसद्गनि ।
 15 वसन्दर्शावतरन्तमम्बरा-
 द्विरण्यगर्भाङ्गमुवं मुनिं हरिः ॥”

मर्त्यस्य स्वर्गगमनम्—

“पाण्डोर्नन्दन नन्दनं वनमिदं सङ्कल्पजैः सीधुभिः
 कृतापानककेलि कल्पनरूपु द्वन्द्वैः सुधालेहिनाम् ।
 20 अप्यत्रेन्दुशिलालवालवलयं सन्तानकानां तले
 ज्योत्स्नासङ्गलदच्छनिर्झरजलैर्यत्नं विना पूर्यते ॥”

दिव्यस्य मर्त्यभावः—“इति विकसति तस्मिन्नन्ववाये यदृनां
 समजनि वसुदेवो देवकी यत्कलत्रम् ।
 किमपरमथ तस्मात्पोडशस्त्रीसहस्र-
 25 प्रणिहितपरिरम्भः पद्मनाभो बभूव ॥”

मर्त्यस्य दिव्यभावः—“आकाशयानतटकोटिकृतैकपादा-
स्तद्वेगमदण्डयुगलान्यवलम्ब्य हस्तैः ।
कौतूहलात्तत्र तरङ्गविघट्टितानि
पश्यन्ति देवि मनुजाः स्वकलेवराणि ॥”

दिव्येतिवृत्तपरिकल्पना—

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“ज्योत्स्नापूरप्रसरविशदे संकतेऽस्मिन्सरस्वा
वादद्यूनं चिरतरमभृत्सिद्धयूनोः कयोश्चित् ।
एको ब्रूते प्रथमनिहतं कैटभं कंसमन्यः
स त्वं तत्त्वं कथय भवता को हतस्तत्र पूर्वम् ॥”

प्रभावविभूतदिव्यभावः—

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“मा गाः पातालमुर्वि स्फुरसि किमपरं पाद्व्यमानः कुदैत्य
त्रैलोक्यं पादपीनप्रथिम नहि बले पूरयस्यूनमङ्गे ।
इत्युत्स्वप्नायमाने भुवनभृति शिशावङ्कमुसे यशोदा
पायाच्चक्राङ्कपादप्रणतिपुलकितस्मेरगण्डस्थला वः ॥”

मर्त्यः—“बधूः श्वश्रूस्थाने व्यवहरति पुत्रः पितृपदे
पदे रिक्ते रिक्ते विनिहितपदार्थान्तरमिति ।
नदीस्रोतोन्यायादकालेनविवेकक्रमघनं
न च प्रत्यावृत्तिः प्रवहति जगत्पूर्णमथ च ॥”

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पातालीयः—

“कर्कोटः कोटिकृत्वः प्रणमति पुरतस्तक्षके देहि चक्षुः
सज्जः सेवाञ्जलिस्तं कपिलकूलिकयोः स्तौति च स्वस्तिकस्त्वाम् ।
पद्मः सद्यैष भक्तेरवलम्बितः कम्बलोऽयं बलोऽयं
सोत्सर्पः सर्पराजो व्रजतु निजगृहं प्रेष्य शङ्खपालः ॥”

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मर्त्यपातालीयः—“आर्द्रावले व्रज न वेत्स्यपकर्णं
द्विः सन्दधाति न शरं हरशिष्यशिष्यः ।
तत्साम्प्रतं समिति पश्य कुतूहलेन
मर्त्यैः शरैरपि किरीटकिरीटमार्थम् ॥”

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इहापि पूर्ववत्समस्तमिश्रभेदानुगमः । दिव्यपातालीयः—

“स पातु वो यस्य शिखाश्मकर्णिकं
खदेहनालं फणपत्रसञ्चयम् ।
विभाति जिह्वायुगलोलकेसरं
पिनाकिनः कर्णभुजङ्गपङ्कजम् ॥”

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स्वर्गमर्त्यपातालीयः—

“आंस्तीकोऽस्ति मुनिः स विस्मयकृतः पारीक्षित्यान्मखा-
त्राना तक्षकलक्ष्मणः फणभृतां वंशस्य शक्रस्य च ।

उद्वेल्लन्मलयोद्विचन्दनलतास्वान्दोलनप्रक्रमे

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यस्याद्यापि सविभ्रमं फणिवधूवृन्दैर्यशो गीयते ॥”

सोऽयमित्थङ्कारमुल्लिख्योपजीव्यमानो निःसीमाऽर्थसार्थः सम्प-
द्यते । “अस्तु नाम निःसीमाऽर्थसार्थः । किन्तु द्विरूप एवासौ विचा-
रितमुख्योऽविचारितरमणीयश्च [इति] । नयोः पूर्वमाश्रितानि शा-
स्त्राणि तदुत्तरं काव्यानि” इत्यादौः । यथा—

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“अपां लङ्घयितुं राशिं रुचा पिञ्जरयन्नभः ।

वमुत्पपान हनुमाञ्जीलोत्पलदलद्युतिं ॥”

यथा वा—“त आकाशमसिद्धयाममुत्पत्य परमर्षयः ।

आसेदुरोपधिप्रस्थं मनसा समरंहसः ॥”

यथा च—“तदेव वारि सिन्धूनां महत्स्थंमार्चिषामिति” इत्यादि ॥

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“न स्वरूपनिबन्धनमिदं रूपमाकाशस्य सरित्सलिलादेर्वा किन्तु
प्रतिभासनिबन्धनम् । न च प्रवल्यं तास्तादात्म्येन वस्तुन्यवतिष्ठते ।
यदि तथा स्यात्सूर्याचन्द्रमसोमः^१ दृष्ट्या परिच्छिद्यमानद्वादशाङ्गु-
लप्रमाणे पुराणाद्यागमनिवेदितधरावलयमात्रे न स्तः” इति यायाव-
रीयः । एवं नक्षत्रादीनां सरित्सलिलादीनामन्येषां च । यथाप्रतिभासं

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च वस्तुनः स्वरूपं शास्त्रकाव्ययोर्निबन्धोपयोगि । शास्त्रे यथा—

१ A अर्न्तको २ V खन्दोलन. ३ C मुल्लिख्योपजीव्यमानो. ४ B द्युतिः.

५ C दृष्ट्यर्पारि-लभ्यमान.

“प्रशान्तजलभृत्पङ्के विमले विद्यदम्भसि ।

ताराकुमुदसम्बन्धे हंसायत इवोडुराद् ॥”

काव्यानि पुनरेतन्मयान्येव । “अस्तु नाम निःसीमाऽर्थसार्थः ।
किन्तु रसवत एव निबन्धो युक्तो न नीरसस्य” इत्यापराजितिः ।
यदाह—

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“मज्जनपुष्पावचयनसन्ध्याचन्द्रोदयादिवाक्यमिह ।

सरसमपि नातिबहुलं प्रकृतरसानन्वितं रचयेत् ॥

यस्तु सरिदद्रिसागरपुरतुरगरथादिवर्णने यत्नः ।

कविशक्तिख्यातिफलो विनतधियां नो मनः स इह ॥”

‘आम्’ इति यायावरीयः । अस्ति चानुभूयमानो रसस्यानुगुणो¹⁰
विगुणश्चार्थः, काव्ये तु कविचनानि रसयन्ति विरसयन्ति च नार्थाः ।
अन्वयव्यतिरेकाभ्यां चेदमुपलभ्यते । नत्र सरिद्वर्णनरसवत्ता—

“एतां विलोकय तनूदरि ताम्रपर्णी—

मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।

यस्याः पयांसि परिणाहिषु हारमूर्त्या

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वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

अद्विवर्णनरसवत्ता—

“एतास्ता मलयोपकण्ठसरितामैणाश्चि रोध्रोभुव-

श्चोपाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।

यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः

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पीयन्ते विवृतोर्ध्वचञ्चु विचलत्कण्ठं चकोराङ्गनाः ॥”

सागरवर्णनरसवत्ता—

“धत्ते यत्किलकिञ्चित्कगुरुनामेणीदृशां ऋणी

वैधुर्यं विदधाति दम्पतिरुषां यच्चन्द्रिकाद्रं न भः ।

यच्च स्वर्गसदां वयः स्मरसुहृन्नित्यं सदा सम्पदां

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यल्लक्ष्मीरधिदैवतं च जलधेस्तत्कान्तमाचेष्टितम् ॥”

१ B अप. २ B omits तु. ३ B omits विरसयन्ति and reads न चार्थाः

४ A तलोदरि. ५ B इच्छया.

एवं पुरतुरगादिवर्णनरसवत्तापि । विप्रलम्भेऽप्यतिरसवत्ता—

“विधर्माणो भावास्तदुपहितवृत्तेर्न धृतये

सरूपत्वादन्धे विहितविफलैत्सुक्यविरसाः ।

ततः स्वेच्छं(स्त्वित्थं) पूर्वेष्वरसमितरेभ्यः प्रतिहतं

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क हीनं प्रेयस्या हृदयमिदमन्यत्र रमताम् ॥”

कुक्कविर्विप्रलम्भेऽपि रसवत्तां निरस्यति ।

अस्तु वस्तुषु मा वा भूत्कविवाचि रसः स्थितः ॥

“यथा तथा वाऽस्तु वस्तुनो रूपं, वक्तृप्रकृतिविशेषायत्ता तु रस-
वत्ता । तथा च यमर्थं रक्तः स्तौति तं विरक्तो विनिन्दति । मध्यस्थस्तु

10 तत्रोदास्ते” इति पाल्यकीर्तिः ।

“येषां बल्लभया समं क्षणमिव स्फारा क्षपा क्षीयते

तेषां शीततरः शशी विरहिणामुल्केव सन्तापकृत् ।

अस्माकं न तु बल्लभा न विरहस्तेनोभयभ्रंशिना-

मिन्द राजति^१ दर्पणाकृतिरयं नोष्णो न वा शीतलः ॥”

16 “विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्”
इत्यवन्तिसुन्दरी । तदाह—

“वस्तुस्वभावोऽत्र कवेरतन्त्रं

गुणागुणावुक्तिवशेन काव्ये ।

स्तुबन्निबध्नात्यमृतांशुमिन्दुं

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निन्दंस्तु दोषाकरमाह धूर्तः ॥”

“उभयमुपपन्नम्” इति यायावरीयः ।

स पुनर्द्विधा । मुक्तकप्रयन्धविषयन्त्वेन । तावपि प्रत्येकं पञ्चधा ।

शुद्धः, चित्रः, कथोत्थः, संविधानकभूः, आख्यानकवांश्च [इति] ।

तत्र मुक्तेतिवृत्तः शुद्धः । स एव सप्रपञ्चश्चित्रः । वृत्तेतिवृत्तः क-

25 थोत्थः । सम्भावितेतिवृत्तः संविधानकभूः । परिकल्पितेतिवृत्तः

आख्यानकवान् । तत्र—

मुक्तके—शुद्धः—“सा पत्युः प्रथमापराधकरणे शिक्षोपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिचित्रां गतिम् ।
स्वच्छैरच्छकपोलभित्तिगलितैः पर्यस्तनेत्रोत्पला
बाला केवलमेव रोदिति लुठल्लोलोदकैरश्रुभिः ॥”

चित्रः—“दूरादुत्सुकमागते विवलितं सम्भाषिणि स्फारितं ५
संश्लिष्यत्यरुणं गृहीतवसने कोपाश्रितभ्रूलतम् ।
मानिन्याश्चरणानतिव्यतिकरे बाष्पाम्बुपूर्ण क्षणा-
च्चक्षुर्जातमहो प्रपञ्चचतुरं जानागसि प्रेयसि ॥”

कथोत्थः—“दत्त्वा रुद्रगतिः स्वसाधिपतये देवीं ध्रुवस्वामिनीं
यस्मात्त्वण्डितसाहसो निववृत्ते श्रीर्गर्मगुप्तो नृपः । 10
तस्मिन्नेव हिमालये गुरुगुहाकोणकणत्किन्नरे
गीयन्ते तव कार्तिकेयनगरम्भीणां गणैः कीर्त्तयः ॥”

संविधानकभूः—

“दृष्ट्वैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने निमीलय विहितक्रीडानुबन्धच्छलः । 15
ईषद्वक्तिनकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासवलत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥”

यथा च—“कुर्वत्या कुङ्कुमाम्भःकपिशितवपुषं यत्तदा राजहंसीं
क्रीडाहंसो मयाऽसावजनि विरहितश्चक्रवाकीभ्रमेण ।
तस्यैतत्पाप्मनो मे परिणमति फलं यत्पुरे प्रेमबन्धा- 20
देकत्रावां वसावो न च दयित दृशाऽप्यस्मि नौ सन्निकर्षः ॥”

आख्यानकवान्—

“अर्थिजनार्थधृतानां वनकरिणां प्रथमकल्पितैर्दर्शनैः ।
चक्रे परोपकारी हैहयजन्मा गृहं शम्भोः ॥”

निबन्ध(न्धे)शुद्धः—“स्तिमितविकसितानामुल्लसद्भूलतानां
मसृणमुकुलितानां प्रान्तविस्तारभाजाम् ।
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां
सुचिरमहमभूवं पात्रमालोकितानाम् ॥”

५ चित्रः—“अलसवलितमुग्धस्निग्धनिष्पन्दमन्दै-
रधिकविकसदन्तर्विस्मयस्मेरतारैः ।
हृदयमशरणं मे पक्ष्मलाक्ष्याः कटाक्षै-
रपहृतमपविद्धं पीतमुन्मूलितं च ॥”

कथोत्थः—“अभिलाषमुदीरितेन्द्रियः
१० स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रिया-
मभिशासः फलमेतदन्वभूत् ॥”

संविधानकभूः—“क्रोधं प्रभो संहर संहरेति
यावद्भिरः खे रक्ततां चरन्ति ।
१५ तावत्स वह्निर्भवनेत्रजन्मा
भस्मावशेषं मदनं चकार ॥”

आख्यानकवान्—“पत्युः शिरश्चन्द्रकलामनेन
स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशी-
२० माल्येन तां निर्वचनं जघान ॥”

किञ्च संस्कृतवन्सर्वास्वपि भाषासु यथासामर्थ्यं यथारुचि यथा-
कौतुकं चावहितः स्यात् । शब्दार्थयोश्चाभिधानाभिधेयव्यापार-
प्रगुणनामवबुध्येत ।

तदुक्तम्—

२५ एकोऽर्थः संस्कृतोत्तया मसुकविरचनः प्राकृतेनापरोऽस्मि-
न्नन्योऽपभ्रंशगीर्भिः किमपरमपरो भूतभाषाक्रमेण ।

द्वित्राभिः कोऽपि वारिभर्भवति चतसृभिः किञ्च कश्चिद्विवेक्तुं
यस्येत्यं धीः प्रगल्भा स्तपयति सुकवेस्तस्य कीर्त्तिर्जगन्ति ॥”

इन्धङ्कारं घनैरर्थैर्व्युत्पन्नमनसः कवेः ।

दुर्गमेऽपि भवेन्मार्गे कुण्ठिता न सरस्वती ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

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अर्थानुशासने अर्थव्याप्तिर्नवमोऽध्यायः ॥

दशमोऽध्यायः कविचर्या राजचर्या च ।

गृहीतविद्योपविद्यः काव्यक्रियायै प्रयतेत । नामधातुपारायणे,
अभिधानकोशः, छन्दोविचितिः, अलङ्कारनञ्चं च काव्यविद्याः । क-
लास्तु चतुःषष्टिरूपविद्याः । सुजनोपजीव्यकविसन्निधिः, देशवार्ता,¹⁰
विदग्धवादो, लोकयात्रा, विद्वद्गोष्ठ्यश्च काव्यमानरः पुरातनक-
विनिबन्धाश्च । किञ्च—

स्वास्थ्यं प्रतिभाऽभ्यासो भक्तिर्विद्वत्कथा बहुश्रुतता ।

स्मृतिदार्ढ्यमनिर्वेदश्च मानरोऽष्टौ कविन्वस्य ॥

अपि च नित्यं शुचिः स्यात् । त्रिधा च शौचं वाक्शौचं, मनः-¹⁵
शौचं, कायशौचं च । प्रथमे शास्त्रजन्मनी । तार्त्तीयिकं तु सनख-
च्छेदौ पादौ, सताम्बूलं मुग्वं, सविलेपनमात्रं वपुः, महार्हमनुल्बणं
च वासः, सकुसुमं शिर इति । शुचि शीलनं हि सरस्वत्याः संव-
ननमामनन्ति । स यत्स्वभावः कविस्तदनु रूपं काव्यम् । यादृशाकार-
श्चित्रकरस्तादृशाकारमस्य चित्रमिति प्रायोवाढः । स्मितपूर्वमभि-²⁰
भाषणं, सर्वत्रोक्तिगर्भमभिधानं सर्वतो न्यायं, परकाव्यदूष-
णवैमुख्यमनभिहितस्य, अभिहितस्य तु यथार्थमभिधानम् ।

तस्य भवनं सुसंमृष्टं, ऋतुषट्कोचितविविधस्थानं, अनेकतरुमू-
लकल्पितापाश्रयवृक्षवाटिकं, सक्तीडापर्वतकं, सदीर्घिकापुष्करि-

णीकं, ससरित्समुद्रावर्त्तकं, सकुल्याप्रवाहं, सबर्हिणहरिणहारीतं,
 ससारसचक्रवाकहंसं, सचकोरकौश्रकुररशुकसारिकं, घर्मक्लान्ति-
 चौरं, सभूमिधारागृह्यन्नलतामण्डपकं, सदोलाप्रेङ्खं च स्यात् ।
 काव्याभिनिवेशखिन्नस्य मनसस्तद्विनिर्वेदच्छेदायाज्ञामूकपरिजनं
 5 विजनं वा तस्य स्थानम् । अपभ्रंशभाषणप्रवणः परिचारकवर्गः,
 समागधभाषाभिनिवेशिन्यः परिचारिकाः । प्राकृतसंस्कृतभाषाविद
 आन्तःपुरिकाः, मित्राणि चास्य सर्वभाषाविन्दि भवेयुः । सदःसं-
 स्कारविशुद्ध्यर्थं सर्वभाषाकुशलः, शीघ्रवाक्, चार्वाक्षरः, इङ्गिता-
 कारवेदी, नानालिपिज्ञः, कविः, लाक्षणिकश्च लेखकः स्यात् । तद-
 10 सन्निधावतिरात्रादिषु पूर्वोक्तानामन्यतर(म)ः ।

स्वभवने हि भाषानियमं यथा प्रभुर्विदधाति तथा भवति ।

श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुचाराणष्टौ
 वर्णानपास्य स्वान्तःपुर एव प्रवर्त्तिनो नियमः, टकारादयश्चत्वारो
 मूर्द्धन्यास्तृतीयवर्जमृग्माणश्चयः क्षकारश्चेति ।

15 श्रूयते च सूरसेनेषु कुंविन्दो नाम राजा; तेन परुषसंयोगाक्षर-
 वर्जमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते च कुन्तलेषु सानवाहनो नाम राजा; तेन प्राकृतभाषात्म-
 कमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते चोज्जयिन्यां साहसाङ्को नाम राजा; तेन च संस्कृतभाषा-
 20 त्मकमन्तःपुर एवेति समानं पूर्वेण ।

तस्य सम्पुटिका संपलकखटिका, समुद्भूकः, सलेखनीकमषी-
 भाजनानि ताडिपत्राणि भूर्जत्वचो वा, सलोहकण्टकानि तालद-
 लानि, सुसम्पृष्टा भित्तयः, सननसन्निहिताः स्युः । “तद्वि काव्यवि-
 द्यायाः परिकरः” इत्याचार्याः । “प्रतिभैव परिकरः” इति याया-
 25 वरीयः ।

“कविः प्रथममात्मानमेव कल्पयेत्; कियान्मे संस्कारः, क भाषा-
 विषये शक्तोऽस्मि, किंरुचिलोकः परिवृद्धो वा, कीदृशि गोष्ठ्यां

१ BC समुन्निधारागृह २ B गौरसेनेषु ३ BC कुंविन्दो, ४ B omits च,

५ B संपलक ६ B समुद्भूक ७ A सलेखनीय B सलेखनीयक

विनीतः, कास्य वा चेनः संसजन इति बुद्धा भाषाविशेषमाश्रयेत”
इत्याचार्याः । “एकदेशकवेरियं नियमनञ्चना, स्वतन्त्रस्य पुनरेक-
भाषावत्सर्वा अपि भाषाः स्युः” इति यायावरीयः । देशविशेषव-
शेन च भाषाश्रयणं दृश्यते । तदुक्तम्—

“गौडाद्याः संस्कृतस्याः परिचिनम्ययः प्राकृते लाट्देश्याः 5

सापभ्रंशप्रयोगाः सकलमरुभुवष्टक्कभादानकाश्च ।

आवन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषां भजन्ते
यो मध्येमध्यदेशं निवसति स कविः सर्वभाषानिषण्णः ॥”

जानीयाल्लोकसाम्मत्यं कविः कुत्र ममेति च ।

असम्मतं परिहरेन्मतेऽभिनिविशेत् च ॥

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जनापवादमात्रेण न जुगुप्सेन चात्मनि ।

जानीयात्स्वयमान्मानं यतो लोको निरङ्कुशः ॥

गीतसूक्तिरतिक्रान्ते स्तोता देशान्तरस्थिते ।

प्रत्यक्षे तु कवौ लोकः सावज्ञः सुमहत्त्वपि ॥

प्रत्यक्षकविकाव्यं च रूपं च कुलयोषितः ।

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गृहवैद्यस्य विद्या च कस्मैचिद्यदि रोचते ॥

इदं महाहासकरं विचेष्टितं

परोक्तिपाटच्चरनारनोऽपि यत् ।

सदुक्तिरत्नाकरतां गतान्कर्वाण्

कवित्वमात्रेण समेन निन्दति ॥

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वचः स्वादु सतां लेखं लेशस्वादपि कौतुकात् ।

बालस्त्रीहीनजातीनां काव्यं याति मुग्धान्मुग्धम् ॥

कार्यावसरसज्जानां परिव्राजां महीभजाम् ।

काव्यं सद्यः कवीनां च भ्रमत्यहो दिशो दश ॥

पितुर्गुरोर्नरेन्द्रस्य सुतशिष्यपदानयः ।

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अविविच्यैव काव्यानि स्तुवन्ति च पठन्ति च ॥

किञ्च नार्द्धकृतं पठेदसमाप्तिस्तस्य फलमिति कविरहस्यम् । न
नवीनमेकाकिनः पुरतः । स हि स्वीयं ब्रुवाणः कतरेण साक्षिणा
जीयेत । न च स्वकृतिं बहु मन्येत । पक्षपातो हि गुणदोषौ विप-
र्यासयति । न च दृष्येत् । दर्पलवोऽपि सर्वसंस्कारानुच्छिनत्ति । प-
रैश्च परीक्षयेत् । यदुदासीनः पश्यति न तदनुष्ठातेति प्रायो वादः ।
कविमानिनं तु छन्दोऽनुवर्त्तनेन रक्षयेत् । कविम्मन्यस्य हि पुरतः
सूक्तमरण्यरुदितं स्याद्विप्लवेत च । तदाह—

“इदं हि वैदग्ध्यरहस्यमुत्तमं
पठेन्न सूक्तिं कविमानिनः पुरः ।

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न केवलं तां न विभावयत्यसौ
स्वकाव्यबन्धेन विनाशयत्यपि ॥”

अनियतकालाः प्रवृत्तयो विप्लवन्ते तस्मादिवसं निशां च यामक-
मेण चतुर्धा विभजेत् । स प्रातरुत्थाय कृतसन्ध्यावरिवस्यः सार-
स्वनं सूक्तमधीयीत । ततो विद्यावसथे यथासुग्वमासीनः काव्यस्य
विद्या उपविद्याश्चानुशीलयेदाप्रहरात् । न ह्येवंविधमन्यत्प्रतिभा-
हेतुर्यथा प्रत्यग्रसंस्कारः । द्वितीये काव्यक्रियाम् । उपमध्याह्नं स्नाया-
दविरुद्धं भुञ्जीत च । भोजनान्ते काव्यगोष्ठीं प्रवर्त्तयेत् । कदाचिच्च
प्रश्नोत्तराणि भिन्दीत । काव्यसमस्याधारणा, मातृकाभ्यासः, चित्रा
योगा इत्यायामत्रयम् । चतुर्थे एकाकिनः परिमितपरिषदो वा पूर्वा-
ह्णभागविहितस्य काव्यस्य परीक्षा । रसावेशतः काव्यं विरचयतो
न च विवेक्री दृष्टिस्तस्मादनुपरीक्षेत । अधिकस्य त्यागो, न्यूनस्य
पूरणम्, अन्यथास्थितस्य परिवर्त्तनं, प्रस्मृतस्यानुसन्धानं च ।
इत्यहीनम् ।

सायं सन्ध्यामुपासीत सरस्वतीं च । ततो दिवा विहितपरी-
क्षितस्याभिलेखनमाप्रदोषात् । यावदार्त्तिं स्त्रियमभिमन्येत । द्विती-
यतृतीयौ साधु शयीत । सम्यक्स्वापो वपुषः परमारोग्याय । चतुर्थे
सप्रयत्नं प्रतिबुध्येत । ब्राह्मे मुहूर्त्तं मनः प्रसीदत्तांस्तानर्थानध्य-
क्षयति । इत्याहोरात्रिकम् ।

१ B omits किञ्च. २ B मन्येत्. ३ B छन्दाः. ४ B तस्मात्तदनु परीक्षयेत्.

५ A परीक्षकस्य

चतुर्विधश्चासौ; असूर्यम्पश्यो, निषण्णो, दत्तावसरः, प्रायोजनिकश्च [इति] । यो गुहागर्भभूमिगृहादिप्रवेशान्नैष्ठिकवृत्तिः कवत असावसूर्यम्पश्यः । तस्य सर्वे कालाः । यः काव्यक्रियायामभिनिविष्टः कवते न च नैष्ठिकवृत्तिः स निषण्णः । तस्यापि त एव कालाः । यः सेवादिकमविरुन्धानः कवते स दत्तावसरः । तस्य कतिपये कालाः । 5 निशायास्तुरीयो यामार्द्धः । स हि सारस्वतो मुहूर्तः । भोजनान्तः । सौहिल्यं हि स्वास्थ्यमुपस्थापयति । व्यवायोपरमः । यदार्त्तिविनिवृत्तिरेकमेकाग्रतायतनम् । याप्यंयानयात्रा । विषयान्तरविनिवृत्तं हि चित्तं यत्र यत्र प्रणिधीयते तत्र तत्र गुडूचीलागं लगति । यदा यदा चात्मनः क्षणिकतां मन्यते स स काव्यकरणकालः । यस्तु 10 प्रस्तुतं किञ्चन संविधानकमुद्दिश्य कवते, स प्रायोजनिकः । तस्य प्रयोजनवशात्कालव्यवस्था । बुद्धिमदाहार्यबुद्धोरियं नियममुद्रा । औपदेशिकस्य पुनरिच्छैव । सर्वे कालाः सर्वाश्च नियममुद्राः ।

पुरुषवत् योपितोऽपि कवी भवेयुः । संस्कारौ ह्यात्मनि समवैति, न च्छ्रेणं पौरुषं वा विभागमपेक्षते । श्रूयन्ते दृश्यन्ते च राजपुत्र्यो महा- 15 मात्रदुहितरो गणिकाः कौतुकिभार्याश्च शास्त्रप्रहंतपुद्गयः कवयश्च ।

सिद्धं च प्रबन्धमनेकादर्शगनं कुर्यात् । यदित्थं कथयन्ति—

“निक्षेपो विक्रयो दानं देशलागोऽल्पजीविता ।

वृष्टिको वहिरम्भश्च प्रबन्धोच्छेदहेतवः ॥

दारिद्र्यं व्यसनासक्तिरवज्ञा मन्दभाग्यता ।

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दुष्टे द्विष्टे च विश्वासः पञ्च काव्यमहापदः ॥” [इति]

पुनः समापयिष्यामि, पुनः संस्करिष्यामि, सुहृद्भिः सह विवेचयिष्यामीति कर्तुराकुलता राष्ट्रोपप्लवश्च प्रबन्ध , गणकारणानि ।

अहर्निशाविभागेन य इत्थं कवते कृती ।

एकावलीव तत्काव्यं सतां कण्ठेषु लम्बते ॥

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१ Explained in A as शिविकागमन. २ B omits one यत्र and one तत्र.
३ C प्रयोजक. ४ B omits च. ५ B प्रहि. ६ A बुद्धिमो.

यथा यथाऽभियोगश्च संस्कारश्च भवेत्कवेः ।
 तथा तथा निबन्धानां तारतम्येन रम्यता ॥
 मुक्तके कवयोऽनन्ताः सङ्घाते कवयः शतम् ।
 महाप्रबन्धे तु कविरेको द्वौ दुर्लभास्त्रयः ॥

५ अत्राह स—“बह्वपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।

अनुज्झितार्थसम्बन्धः प्रबन्धो दुरुदाहरः ॥” [इति]

रीतिं विचिन्त्य विगणय्य गुणान्विगाह्य

शब्दार्थसार्थमनुसृत्य च सूक्तिमुद्राः ।

कार्यो निबन्धविषये विदुषा प्रयत्नः

10 के पोतयन्नरहिता जलधौ प्लवन्ते ॥

लीढाभिधोपनिषदां सविधे बुधाना-

मभ्यस्यतः प्रतिदिनं बहुदृश्वनोऽपि ।

किञ्चित्कदाचन कथञ्चन सूक्तिपाका-

द्वाक्तत्त्वमुन्मिषति कस्यचिदेव पुंसः ॥

15 इत्यनन्यमनोवृत्तेर्निःशेषेऽस्य क्रियाक्रमे ।

एकपत्नीव्रतं धत्ते कवेर्देवी सरस्वती ॥

सिद्धिः सूक्तिषु सा तस्य जायते जगदुत्तरा ।

मूलच्छायां न जानाति यस्याः सोऽपि गिरां गुरुः ॥

राजा कविः कविसमाजं विदधीत । राजनि कवौ सर्वो लोकः कविः

20 स्यात् । स काव्यपरीक्षायै सभां कारयेत् । सा षोडशभिः स्तम्भै-

श्चतुर्भिर्द्वारैरष्टभिर्मत्तवारणीभिरुपेता स्यात् । तदनुलग्नं राज्ञः केलि-

गृहम् । मध्येसभं चतुःस्तम्भान्तरा हस्तमात्रोत्सेधा समणिभूमिका

वेदिका । तस्यां राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निवि-

शेरन् । बहुभाषाकवित्वे यो यत्राधिकं प्रवीणः स तेन व्यपदिश्यते ।

25 यस्त्वनेकत्र प्रवीणः स सङ्क्रम्य तत्र तत्रोपविशेत् । ततः परं वेदवि-

द्याविदः प्रामाणिकाः पौराणिकाः स्मार्त्ता भिषजो मौहूर्त्तिका अन्ये-

ऽपि तथाविधाः । पूर्वेण प्राकृताः कवयः; ततः परं नटनर्त्तकगायन-

वार्दनवाग्जीवनकुशीलवतालावचरा अन्येऽपि तथाविधाः । पश्चि-
मेनापभ्रंशिनः कवयः; ततः परं चित्रलेप्यकृतो माणिक्यबन्धका
वैकटिकाः स्वर्णकारवर्द्धकिलोहकारा अन्येऽपि तथाविधाः । दक्षिणतो
भूतभाषाकवयः; ततः परं भुजङ्गा गणिकाः प्लवकशौभिकजम्भक-
मल्लाः शस्त्रोपजीविनोऽन्येऽपि तथाविधाः ।

तत्र यथासुखमासीनः काव्यगोष्ठीं प्रवर्त्तयेत् भावयेत्परीक्षेत च ।
वासुदेवसातवाहनशद्रकसाहसाङ्गादीन्सकलान्सभापतीन्दानमाना-
भ्यामनुकुर्यात् । तुष्टपुष्टाश्वास्य सभ्या भवेयुः, स्थाने च पारितो-
षिकं लभेरन् । लोकोत्तरस्य काव्यस्य च यथार्हा पूजा कर्त्तव्या ।
अन्तरान्तरा च काव्यगोष्ठीं शास्त्रवादाननुजानीयात् । मध्वपि नान-
वदंशं स्वदते । काव्यशास्त्रविरतौ विज्ञानिष्वभिरमेत । देशान्तरा-
गतानां च विदुषामनन्यद्वारा सङ्गं कार(म)येदौचित्याद्यावत्स्थिति
पूजां च । वृत्तिकामांश्चोपजंयेत् सङ्गृहीयाच्च । पुरुषरत्नानामेक एव
राजोदन्वान्भाजनम् । राजचरिनं च राजोपजीविनोऽप्यनुकुर्युः ।
राज्ञ एव ह्यसायुषकारो यद्राजोपजीविनां संस्कारः ।

महानगरेषु च काव्यशास्त्रपरीक्षार्थं ब्रह्मसभाः कारयेत् । तत्प-
रीक्षोत्तीर्णानां ब्रह्मरथयानं पट्टबन्धश्च । श्रूयते चोज्जयिन्यां काव्य-
कारपरीक्षा—

“इह कालिदासमेण्ठावत्रामररूपसुरभारवयः ।

हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम् ॥”

श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा—

“अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्याडिः ।

वररुचिपतञ्जली इह परीक्षिताः ख्यातिमुपजग्मुः ॥”

इत्थं सभापतिर्भूत्वा यः काव्यानि परीक्षते ।

यशस्तस्य जगद्भ्यापि स सुखी तत्र तत्र ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

कविचर्या राजचर्या च दशमोऽध्यायः ॥

एकादशोऽध्यायः शब्दहरणम् ।

परप्रयुक्तयोः शब्दार्थयोरुपनिबन्धो हरणम् । तद्विधा परित्याज्य-
मनुग्राह्यं च । तयोः शब्दहरणमेव तावत्पञ्चधा पदतः, पादतः,
अर्द्धतः, वृत्ततः, प्रबन्धतश्च [इति] । “तत्रैकपदहरणं न दोषाय” इत्या-
५ चार्याः । “अन्यत्र द्व्यर्थपदात्” इति यायावरीयः । तत्र श्लिष्टस्य
श्लिष्टपदेन हरणम्—

“दूराकृष्टशिलीमुखव्यतिकरान्नो किं किरातानिमा-
नाराद्व्यावृतपीतलोहितमुखान्किं वा पलाशानपि ।

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पान्थाः केसरिणं न पश्यत पुरोऽप्येनं वसन्तं वने
मूढा रक्षत जीवितानि शरणं यात प्रियां देवताम् ॥”

यथा च—“मा गाः पान्थ प्रियां त्यक्त्वा दूराकृष्टशिलीमुखम् ।
स्थितं पन्थानमावृत्य किं किरातं न पश्यसि ॥”

श्लिष्टपदैकदेशेन हरणम्—

“नाश्चर्यं यदनार्यासावस्तप्रीतिरयं मयि ।

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मांसोपयोगं कुर्वीत कथं क्षुद्रहितो जनः ॥”

यथा च—“कोपान्मानिनि किं स्फुरत्यतितरां शोभाधरस्तेऽधरः
किं वा चुम्बनकारणादयित नो वायोर्विकारादयम् ।
तस्मात्सुष्ठु सुगन्धिमाहितरसं स्निग्धं भजस्वादरा-
न्मुग्धे मांसरसं ब्रुवन्निति तथा गाढं समालिङ्गितः ॥”

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श्लिष्टस्य यमकेन हरणम्—“हलमपारपयोनिधिविस्तृतं

प्रहरता हलिना समराङ्गणे ।

निजयशश्च शशाङ्ककलामलं

निरवधीरितमाकुलमासुरम् ॥”

यथा च—“दलयता विशिखैर्बलमुन्मदं

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निरवधीरितमाकुलमासुरम् ।

दशसु दिक्षु च तेन यशः सितं

निरवधीरितमाकुलमासुरम् ॥”

श्लिष्टस्य प्रश्नोत्तरेण हरणम्—

“यस्यां भुजङ्गवर्गः कर्णायतेक्षणं कामिनीवदनं च ”

यथा च—“किं करोति कियत्कालं वेद्यावेदमनि कामुकः ।

कीदृशं वदनं वीक्ष्य तस्याः कर्णायतेक्षणम् ॥”

यमकस्य यमकेन हरणम्—

“वरदाय नमो हरये पतति जनो यं स्मरन्नपि न मोहरये ।

बहुशश्चक्रन्द हता मनसि दितिर्येन दैत्यचक्रं दहता ॥”

यथा च—चक्रं दहतारं चक्रन्द हतारम् ।

खड्गेन तवाजौ राजन्नरिनारी ॥

एवमन्योन्यसमन्वयेऽन्येऽपि भेदाः ।

नन्विदमुपदेश्यमेव न भवति ।

यदित्थं कथयन्ति—“पुंसः कालातिपातेन चौर्यमन्यद्विशीर्यति ।

अपि पुत्रेषु पौत्रेषु वाङ्मौर्यं च न शीर्यति ॥”

“अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रक्रान्तमिदमस्य संविधानकं प्रक्रान्तं मम, गुडूचीवचनोऽयं सृद्धी-
कावचनोऽहम्, अनादृतभाषाविशेषोऽयमहमादृतभाषाविशेषः, प्र-
शान्तज्ञातृकमिदं, देशान्तरितकर्तृकमिदम्, उच्छ(त्स)न्ननिबन्धन-
मूलमिदं, म्लेच्छितकोपनिबन्धनमूलमिदमित्येवमादिभिः कारणैः
शब्दहरणेऽर्थहरणे वाभिरमेत” इत्यवन्तिमुन्दरी ।

“त्रिभ्यः पदेभ्यः प्रभृति त्वश्लिष्टेभ्यो हरणम्” इत्याचार्याः । 20

यथा—“स पातु वो यस्य जटाकलापै

स्थितः शशाङ्कः स्फुटहारगौरः ।

नीलोत्पलानामिव नालपुञ्जै

निद्रायमाणः शरदीव हंसः ॥”

यथा च—“स पातु वो यस्य हतावशेषः-

स्तत्तुल्यवर्णाञ्जनरञ्जितेषु ।

लावण्ययुक्तेष्वपि वित्रसन्ति

दैत्याः स्वकान्तानयनोत्पलेषु ॥”

“न” इति यायावरीयः । उल्लेखवान्पदसन्दर्भः परिहरणीयः
प्रत्यभिज्ञायातः पादोऽपि । तस्यापि साम्येन किञ्चन दृष्टं स्यात् ।

यथा—“इत्युक्तवानुक्तिविशेषरम्यं
मनः समाधाय जयोपपत्तौ ।
उदारचेता गिरमित्युदारां
द्वैपायनेनाभिदधे नरेन्द्रः ॥”

यथा च—“इत्युक्तवानुक्तिविशेषरम्यं
रामानुजन्मा विरराम मानी ।
सङ्क्षिप्तमाप्तावसरं च वाक्यं
सेवाविधिज्ञैः पुरतः प्रभूणाम् ॥”

उल्लेखवान्यथा—“नमः संसारनिर्वाणविषामृतविधायिने ।
सप्तलोकोर्मिभङ्गाय शङ्करक्षीरसिन्धवे ॥”

यथा च—“प्रसरद्विन्दुनादाय शुद्धामृतमयात्मने ।
नमोऽनन्तप्रकाशाय शङ्करक्षीरसिन्धवे ॥”

15 “पाद एवान्यथात्वकरणकारणं न हरणम्, अपि तु स्वीकरणम्”
इत्याचार्याः ।

यथा—“त्यागाधिकाः स्वर्गमुपाश्रयन्ते
त्यागेन हीना नरकं व्रजन्ति ।
न त्यागिनां किञ्चिदसाध्यमस्ति
त्यागो हि सर्वव्यसनानि हन्ति ॥”

यथा च—“त्यागो हि सर्वव्यसनानि हन्ती-
त्यलीकमेतद्भुवि सम्प्रतीतम् ।
जातानि सर्वव्यसनानि तस्या-
स्त्यागेन मे मुग्धविलोचनायाः ॥”

25 तदिदं स्वीकरणापरनामधेयं हरणमेव । तद्वद्वद्वप्रयोगेऽपि । यथा—

“पादस्ते नरवर दक्षिणे समुद्रे
पादोऽन्यो हिमवति हेमकूटलग्ने ।
आक्रामत्यलघु महीतलं त्वयीत्थं
भूपालाः प्रणतिमपास्य किञ्च कुर्युः ॥”

यथा चोत्तरार्द्धे—“इत्थं ते विधृतपदद्वयस्य राज-
न्नाश्चर्यं कथमिव सीवनी न भिन्ना ॥”

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एवं व्यस्तार्द्धप्रयोगेऽपि । यथा—

“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न तिग्मरुचिमण्डलमभ्युदेति ।
अभ्युद्गते सैकलधामनिधौ तु तस्मि-
न्निन्दोः सिताभ्रशकलस्य च को विशेषः ॥”

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यथा च—“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न किञ्चिदपि गौरतरा हसन्ति ।
ताभिः पुनर्विहसिताननपङ्कजाभि-
रिन्दोः सिताभ्रशकलस्य च को विशेषः ॥”

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पादं एवान्यथात्वकरणं न स्वीकरणं पादोनहरणं वा । यथा—

“अरण्ये निर्जने रात्रावन्तर्वेदमनि साहसे ।
न्यासापहवने चैव दिव्या सम्भवति क्रिया ॥”

यथा चोत्तरार्द्धे—

“तन्वङ्गी यदि लभ्येत दिव्या सम्भवति क्रिया ।”

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यथा वा—“यस्य केशेषु जीमूता नद्यः गर्वाङ्गसाधेषु ।
कुक्षौ समुद्राश्चत्वारस्तस्मै तोयात्मने नमः ॥”

यथा चोत्तरार्द्धे—“कुक्षौ समुद्राश्चत्वारः स सहेत सरानलम् ॥”
भिन्नार्थानां तु पादानामेकेन पादेनान्वयनं कवित्वमेव । यथा—

“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
 व्रजति दिनकरोऽयं यत्र नास्तं कदाचित् ।
 भ्रमति विहगसार्थानित्थमापृच्छमानो
 रजनिविरहभीतश्चक्रवाको वराकः ॥”

५ यथा च—“जयति सितविलोलव्यालयज्ञोपवीती
 घनकपिलजटान्तभ्रान्तगङ्गाजलौघः ।
 अविदितमृगचिह्नमिन्दुलेखां दधानः
 परिणतशितिकण्ठश्यामकण्ठः पिनाकी ॥”

यथा च—“कुमुदवनमपश्चि श्रीमदम्भोजखण्डं
 १० त्यजति मदमुलूकः प्रीतिमांश्चक्रवाकः ।
 उदयमहिमरदिसर्याति शीतांशुरस्तं
 हनविधिललितानां ही विचित्रो विपाकः ॥”

यथा च—“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
 घनकपिलजटान्तभ्रान्तगङ्गाजलौघः ।
 १३ निवसति स पिनाकी यत्र यायां तदस्मिन्
 हनविधिललितानां ही विचित्रो विपाकः ॥”

पादोनवत्कतिपयपदप्रयोगोऽपि । यथा—

“या व्यापारवती रसान् रसयितुं काचित्कवीनां नवा
 दृष्टिर्या परिनिष्ठितार्थविषयोन्मेषा च वैपश्चिती ।
 २० ते द्वे अप्यवलम्ब्य विश्वमनिशं निर्वर्णयन्तो वयं
 श्रान्ता नैव च लब्धमब्धिशयन त्वद्भक्तितुल्यं सुखम् ॥”

यथा च चतुर्थपादे—

“श्रान्ता नैव च लब्धमुत्पलदृशां प्रेम्णः समानं सुखम् ॥”

पादैकदेशग्रहणमपि पदैकदेशोपलक्षणपरम् । यथा—

२५ “असकलदृशितत्वात्क्षालितानीव कान्त्या
 मुकुलिनयनत्वाद्भक्तकर्णोत्पलानि ।

पिबति मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ॥”

यथा चोत्तरार्धे—“पिबतु मधुसुगन्धीन्याननानि प्रियाणां
मयि विनिहितभारः कुन्तलानामधीशः ॥”

वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं हरणं वा । यथा— 5

“सुभृ त्वं कुपितेत्यपास्तमशनं त्यक्ता कथा योषितां
दूरादेव मयोज्झिताः सुरभयः स्रग्दाम(गगन्ध)धूपादयः ।
कोपं रागिणि मुञ्च मय्यवनते दृष्टे प्रसीदाधुना
सद्यस्त्वद्विरहाद्भवन्ति दयिते सर्वा ममान्धा दिशः ॥”

एतच्च कान्ताप्रसादनपरं वाक्यं कुपितदृष्टिपरतया व्याख्यातं¹⁰
न स्वीकृतं हृतं वा । यत्तु परकीयं स्वीयमिति प्रोक्तानामन्यतमेन
कारणेन विलपन्ति, तन्न केवलं हरणम्, अपि तु दोषोदाहरणम् ।
मुक्तकप्रबन्धविषयं तत् । मूल्यक्रयोऽपि हरणमेव । वरमप्राप्तिर्य-
शसो न पनैर्दृश्यः ।

सभापतिस्तु द्विधा, उपजीव्य, उपजीवकश्च [इति] । तत्रोपजी-¹⁵
वनमात्रेण न कश्चिद्दोषः । यतः सर्वोऽपि परेभ्य एव व्युत्पद्यते ।
केवलं तत्र समुदायो गुरुः । “तद्वदुक्तिहरणम्” इत्याचार्याः ।

यथा—“ऊरुद्वन्द्वं सरसकदलीकाण्डसन्नद्धचारि ।”

यथा च—“ऊरुद्वयं कदलैकन्दलयोः सैवंशं
श्रोणिः शिलाफलकसोदरसन्निवेशा ।
वक्षः स्तनद्वितयताडितकुम्भशोभं
सन्नद्धचारि शशिनश्च मुग्धं मृगाणां ॥”

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“उक्तयो ह्यर्थान्तरसङ्क्रान्ता न प्रत्यभिज्ञायन्तं, पदन्ते च; तद-
र्थास्तु हरणादपि हरणं स्युः” इति यायावरीयः ।

“नास्त्यचौरः कविजनो नास्त्यचौरो वणिग्जनः ।

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स नन्दति विना वाच्यं यो जानाति निगूहितुम् ॥

उत्पादकः कविः कश्चित्कश्चिच्च परिवर्त्तकः ।
 आच्छादकस्तथा चान्यस्तथा संवर्गकोऽपरः ॥
 शब्दाथोक्तिषु यः पश्येदिह किञ्चन नूतनम् ।
 उल्लिखेत्किञ्चन प्राच्यं मन्यतां स महाकविः ॥”

5 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 एकादशोऽध्यायः शब्दहरणानि ॥

द्वादशोऽध्यायः शब्दार्थहरणेषु कविप्रभेदाः प्रति-
 बिम्बकल्पविकल्पस्य च समीक्षा ।

“पुराणकविक्षुण्णे वर्त्मनि दुरापमस्पृष्टं वस्तु, ततश्च तदेव संस्कर्तुं
 10 प्रयतेत” इत्याचार्याः । “न” इति वाक्पतिराजः ।

“आसंसारमुदारैः कविभिः प्रतिदिनगृहीतसारोऽपि ।
 अद्याप्यभिन्नमुद्रो विभाति वाचां परिस्पन्दः ॥”

“तत्प्रतिभासाय च परप्रबन्धेष्ववदधीत । तदवगाहने हि तदे-
 क्योनयोऽर्थाः पृथक्पृथक् प्रथन्ते” इत्येके । “तत्रत्यानामर्थानां छा-
 15 यया परिवृत्तिः फलम्” इत्यपरे । “महात्मनां हि संवादिन्यो बुद्धय
 एकमेवार्थमुपस्थापयन्ति, तत्परित्यागाय तानाद्रियेत” इति च
 केचित् । “न” इति यायावरीयः । सारस्वतं चक्षुरवाङ्मनसगोचरेण
 प्रणिधानेन दृष्टमदृष्टं चार्थजातं स्वयं विभजति ।

तदाहुः—सुसस्यापि महाकवेः शब्दाथौ सरस्वती दर्शयति । तदि-
 20 तरस्य तत्र जाग्रतोऽप्यन्धं चक्षुः । अन्यदृष्टचरे ह्यर्थे महाकवयो
 जात्यन्धाः । तद्विपरीते तु दिव्यदृशः । न तत् व्यक्षः सहस्राक्षो वा
 यच्चर्मचक्षुषोऽपि कवयः पश्यन्ति । मतिदर्पणे कवीनां विश्वं प्रति-
 फलति । कथं नु वयं दृश्यामह इति महात्मनामहंपूर्विकयैव श-
 ब्दार्थाः पुरो धावन्ति । यत्सिद्धप्रणिधाना योगिनः पश्यन्ति, तत्र

१ Explained in C as अनेककाव्यार्थग्राही. B सर्वथ २ B तत्रस्था०. ३ A वा.
 ४ B omits अन्य.

वाचा विचरन्ति कवयः इत्यनन्ता महाकविषु मू(विमू)क्तयः[इति]
 “समस्तमस्ति” इति यायावरीयः । किन्तु त्रिपथमर्थमध्यगीष्महि
 यदुतान्ययोनिर्निहुतयोनिरयोनिश्च[इति] । तत्रान्ययोनिर्द्विधा प्र-
 तिबिम्बकल्प, आलेख्यप्रख्यश्च [इति] । निहुतयोनिरपि द्विधा तु-
 ल्यदेहितुल्यः परपुरप्रवेशसदृशश्च [इति] । अयोनिः पुनरेकादश(?) 5
 एव । तत्र—

अर्थः स एव सर्वो वाक्यान्तरविरचना परं यत्र ।
 तदपरमार्थविभेदं काव्यं प्रतिबिम्बकल्पं स्यात् ॥

यथा— “ते पान्तु वः पशुपतेरलिनीलभासः
 कण्ठप्रदेशघटिताः फणिनः स्फुरन्तः ।
 चन्द्रामृताम्बुकणसेकमुग्धप्रसूढै-
 र्यैरङ्कुरैरिव विराजति कालकूटः ॥”

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यथा च—“जयन्ति नीलकण्ठस्य नीलाः कण्ठे महाहयः ।
 गलद्गङ्गाम्बुसंस्मिक्तकालकूटाङ्कुरा इव ॥
 कियताऽपि यत्र संस्कारकर्मणा वस्तु भिन्नवद्भाति ।
 तत्कथितमर्थचतुरैरालेख्यप्रख्यमिति काव्यम् ॥

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तत्रैवार्थं यथा—

“जयन्ति धवलव्यालाः शम्भोजूटावलम्बिनः ।
 गलद्गङ्गाम्बुसंस्मिक्तचन्द्रकन्दाङ्कुरा इव ॥”

विषयस्य यत्र भेदेऽप्यभेदबुद्धिर्नितान्नसादृश्यात् ।
 तत्तुल्यदेहितुल्यं काव्यं वध्नन्ति सुधियोऽपि ॥

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यथा—“अवीनादौ कृत्वा भवति तुरगैः यावद्वधे-
 पशुर्धन्यस्तावत्प्रतिवसति यो जावति सुखम् ॥
 अमीषां निर्माणं किमपि तद्भूद्गन्धकरिणां
 वनं वा क्षोणीभृद्भवनमथवा येन शरणम् ॥”

7'

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अत्रार्थे—“प्रतिगृहमुपलानामेक एव प्रकारो

मुहुरूपकरणत्वादर्थि(र्जि)ताः पूजिताश्च ।

स्फुरति हृतमणीनां किन्तु तद्धाम येन

क्षितिपतिभवने वा स्वाकरे वा निवासः ॥”

5 मूलैक्यं यत्र भवेत्परिकरबन्धस्तु दूरतोऽनेकैः ।

तत्परपुरप्रवेशप्रतिमं काव्यं सुकविभाव्यम् ॥

यथा—“यस्यारातिनितम्बिनीभिरभितो वीक्ष्याम्बरं प्रावृषि

स्फूर्जद्गर्जितनिर्जिताम्बुधिरवस्फाराभ्रवृन्दाकुलम् ।

उत्सृष्टप्रसभाभिषेणनभयस्पष्टप्रमोदाश्रुभिः

10 किञ्चित्कुञ्चितलोचनाभिरसकृद्घाताः कदम्बानिलाः ॥”

अत्रार्थे—“आच्छिद्य प्रियतः कदम्बकुसुमं यस्यारिदरैर्नवं

यात्राभङ्गविधायिनो जलमुचां कालस्य चिह्नं महत् ।

दृष्यद्भिः परिचुम्बितं नयनयोन्यस्तं हृदि स्थापितं

सीमन्ते निहितं कथञ्चन ततः कर्णावतंसीकृतम् ॥”

15 तदेतच्चतुष्टयनिबन्धनाश्च कवीनां द्वात्रिंशद्वरणोपायाः । अमीषां
चार्थानामन्वर्था अयस्कान्तवच्चत्वारः कवयः, पञ्चमश्चादृष्टचरार्थ-
दर्शी । तदाहुः—

“भ्रामकश्रुम्बकः किञ्च कर्षको द्रावकश्च सः ।

स कविलौकिकोऽन्यस्तु चिन्तामणिरलौकिकः ॥

20 तन्वानोऽनन्यदृष्टत्वं पुराणस्यापि वस्तुनः ।

योऽप्रसिद्धादिभिर्भ्राम्यत्यसौ स्याद्भ्रामकः कविः ॥

यश्चुम्बति परस्यार्थं वाक्येन स्वेन हारिणा ।

५ श्लोकार्पितनवच्छायं चुम्बकः स कविर्मतः ॥

परैवाक्यार्थमाकृष्य यः स्ववाचि निवेशयेत् ।

25 समुल्लेखेन केनापि स स्मृतः कर्षकः कविः ॥

अप्रत्यभिज्ञेयतया स्ववाक्ये नवतां नयेत् ।

यो द्रावयित्वा मूलार्थं द्रावकः स भवेत्कविः ॥

चिन्तासमं यस्य रसैकसूतिरुदेति चित्राकृतिरर्थसार्थः ।

अदृष्टपूर्वां निपुणैः पुराणैः कविः स चिन्तामणिरद्वितीयः ॥”

तस्य चायोनिरर्थः । स च त्रिधा लौकिकालौकिकभेदेन, तयो- 5
र्मिश्रत्वेन च । तत्र लौकिकः—

“मा कोशकारलतिके वह वर्णगर्वं

किं डम्बरेण चणिके तव कौसुमेन ।

पुण्ड्रेक्षुयष्टिरियमेकतरा चकास्तु

या स्यन्दते रसमृतेऽपि हि यन्नयोगात् ॥”

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अलौकिकः—“देवी पुत्रमसूत नृत्यन गणाः किं तिष्ठतेत्युद्धजे
हर्षाद्भृङ्गिरिटावुदाहृतगिरा चामुण्डयाऽऽलिङ्गिते ।
पायाद्वो जितदेवदुन्दुभिधनध्वानप्रवृत्तिस्तयो-
रन्योन्याङ्गनिपातजर्जररत्स्थूलास्थिजन्मा रवः ॥”

मिश्रः—“स्थिते कुक्षेरन्तर्भुरजयिनि निःश्वासमक्तो

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जनन्यास्तन्नाभीसरसिजपरागोत्करमुचः ।

निपीताः सानन्दं रचिनफणचक्रेण हलिला

समन्तादस्यासुः प्रतिदिवसमेनांसि भवतः ॥”

तेषां च चतुर्णामर्थानाम्—

चत्वार एते कथिता मयैव

येऽर्थाः कवीनां हरणोपदेशे ।

प्रत्येकमष्टत्ववशाद्भवन्ति

द्वात्रिंशता तेऽनुगताः प्रभेदैः ॥

तत्र प्रतिबिम्बकल्पविकल्पाः (८) । स एवार्थः

साद्व्यत्यस्तैकः (१) ।

यथा—“दृष्ट्वाऽन्येभं छेदमुत्पाद्य रज्ज्वा
यन्तुर्वाचं मन्यमानस्तृणाय ।
गच्छन्दध्रे नागराजः करिण्या
प्रेम्णा तुल्यं बन्धनं नास्ति जन्तोः ॥”

5 अत्रार्थ—“निर्विवेकमनसोऽपि हि जन्तोः
प्रेमबन्धनमशृङ्खलदाम ।
यत्प्रति प्रतिगजं गजराजः
प्रस्थितश्चिरमधारि करिण्या ॥”

बृहतोऽर्थस्यार्द्धप्रणयनं ग्वण्डम् । (२) ।

0 यथा—“पुरा पाण्डुप्रायं तदनु कपिशिन्ना कृतपदं
ततः पाकोद्रेकादरुणगुणसंवर्द्धितवपुः ।
शनैः शोषारम्भे म्यपुटनिजविष्कम्भविषमं
वने वीतामोदं बदरमरसन्वं कलयति ॥”

अत्रार्थ—“पाकक्रियापरिचयप्रगुणीकृतेन
5 संवर्द्धितारुणगुणं वपुषा निजेन ।
आपादितस्यपुटसंस्थितिशोषपोषा-
देतद्वने विरसतां बदरं विभार्त्ति ॥”

संक्षिप्तार्थविस्तरेण नैलविन्दुः । (३) ।

यथा—“यस्य तच्च भराक्रान्त्या पातालतलगामिनी ।

10 महावराहदंष्ट्राया भूयः सस्मार मेदिनी ॥”

अत्रार्थ—“सत्क्रान्तिमज्जत्पृथुलमणिशिलाशल्यवेष्टित्फणान्ते

फणान्ते पत्यावहीनां चलदचलमहास्तम्भसम्भारसीमा ।

सस्मार स्फारचन्द्रद्युति पुनरवनिस्तद्विरण्याक्षवक्षः-

स्थिश्रेणिशाणानिकषणसितमप्याशु दंष्ट्राग्रमुग्रम् ॥”

15 यथानिबद्धं भाषान्तरेण परिवर्त्यत इति नटनेपथ्यम् । (४)

यथा—“पासासंकी काओ दिण्णं पि पहिअघरिणीए ।

१ A वणिग् २ वणिग्. ३ A C क्रान्ता ४ B परिवर्तने नट. ५ नेच्छति पाशाशङ्की
काको दत्तमपि ६ अवनतकरतलोद्गलितवलयमभ्यस्थितं पिण्डम् ॥

ओहृत्तकरयलोगगलियचलयमज्झट्टिअं पिण्डं ॥”

अत्रार्थे—“दत्तं पिण्डं नयनसलिलक्षालनाधौतगण्डं
द्रारोपान्ते कथमपि तथा सङ्गमाशानुबन्धात् ।
वक्रग्रीवश्चलननशिराः पार्श्वसञ्चारिचक्षुः
पाशाशङ्की गलितवलयं नैनमश्नाति काकः ॥”

छन्दसा परिवृत्तिश्छन्दोविनिमयः । (५) ।

यथा—“कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनात्
तद्वासः श्लथमेधलागुणधृतं किञ्चिन्नितम्बे स्थितम् ।
एतावत्सखि वेद्मि केवलमहं तस्याङ्गसङ्गे पुनः
कोऽसौ काऽस्मि रतं नु किं कथमपि खलपाऽपि मे न स्मृतिः ॥” 10

अत्रार्थे—“धन्यास्तु याः कथयथ प्रियसङ्गमेऽपि
विस्त्रब्धचाटुकशतानि रतान्तरेषु ।
नीवीं प्रति प्रणिहितश्च करः प्रियेण
सख्यः शपामि यदि किञ्चिदपि स्मरामि ॥”

कारणपरावृत्त्या हेतुन्यत्ययः । (६) ।

यथा—“नतोऽरुणपरिस्पन्दमन्दीकृतरुचिः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥”

अत्रार्थे—“समं कुसुमचापेन गर्भिणीगण्डपाण्डुना ।
उदयाद्रिशिरःसीम्नि निहितं पदमिन्दुना ॥”

दृष्टस्य वस्तुनोऽन्यत्र सङ्गमितिः सङ्गान्नकम् । (७) ।

यथा—“स्नानाद्ग्रीवैर्विधुतकवरीबन्धलोलैरिदानीं
श्रोणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम् ।
अप्येतेभ्यो नभसि पतनः पङ्क्तिशो नन्विन्दुन्
स्थित्वोद्गीवं कुवलयदृशां केतिहंसाः ॥”

अत्रार्थे—“सद्यःस्नातजपत्तपोधनजटाप्रान्नभुताः प्रोन्मुखैः
पीयन्तेऽम्बुकणाः कुरङ्गशिशुभिस्तृष्णाव्यथाविकृष्टैः ।

१ A ओउत्तरकरयलो B ओहुत्तकरयलो C explains thus as अवनतकरतलावगलित.
२ A धन्यासि या कथयसि. C धन्याः स्थ याः कथयथ. ३ B C कारणप्रवृत्त्या.

एतां प्रेमभरालसां च सहसा शुष्यन्मुखीमाकुलः
श्लिष्यन् रक्षति पक्षसम्पुटकृतच्छायः शकुन्तः प्रियाम् ॥”

उभयवाक्यार्थोपादानं सम्पुटः (८)

यथा—“विन्ध्यस्याद्रेः परिसरनदी नर्मदा सुभ्रु सैषा
5 यादोभर्तुः प्रथमगृहिणीं यां विदुः पश्चिमस्य ।
यस्यामन्तःस्फुरितशफरत्रासहासाकुलाक्षी
खैरं खैरं कथमपि मया तीरमुत्तारिताऽसि ॥”

यथा—“नाभीगुहाविलविशच्चलवीचिजात-
मक्षुध्वनिश्रुतिकणत्कलकुङ्कुभानि ।
10 रेवाजलान्यविरलं ग्रंहिलीक्रियन्ते
लाटाङ्गनाभिरपराह्णनिमज्जनेषु ॥”

अत्रार्थ—“यद्वर्ग्याभिर्जगाहे गुरुशकुलकुलास्फालनत्रासहास-
व्यस्तोरुस्तम्भिकाभिर्दिशि दिशि सरितां दिग्जयप्रक्रमेषु ।
अम्भो गम्भीरनाभीकुहरकवलनोन्मुक्तिपर्यायलोल-
15 त्कल्लोलावद्धमुग्धध्वनिचकितरणत्कुङ्कुभं कामिनीभिः ॥”
सोऽयं कवेरकवित्वदायी सर्वथा प्रतिबिम्बकल्पः परिहरणीयः ।
यतः—पृथक्त्वेन न गृह्णन्ति वस्तु काव्यान्तरस्थितम् ।
पृथक्त्वेन न गृह्णन्ति स्ववपुः प्रतिबिम्बितम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे शब्दार्थहरणेपु
20 कविप्रभेदाः प्रतिबिम्बकल्पविकल्पस्य समीक्षा द्वाऽशोऽध्यायः ॥

त्रयोदशोऽध्यायः अर्थहरणेष्वालेख्यप्रख्यादिभेदाः ।

आलेख्यप्रख्यपरिसङ्ख्याः (८) । सदृशसञ्चारणं समक्रमः (१) ।

यथा—“अस्ताद्विवेदमनि दिशो वरुणप्रियाया-
स्तिर्यक्कथञ्चिदपयन्नणमास्थितायाः ।
गण्डैकपार्श्वमिव कुङ्कुमपङ्कचुम्बि
विम्बं रुचामधिपतेररुणं रराज ॥”

यथा च—“प्राग्दिशः प्रतिकलं विलसन्त्याः

कुङ्कुमारुणकपोलतलेन ।

साम्यमेति कलितोदयरागः

पदय सुन्दरि तुषारमयूखः ॥”

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अलङ्कृतमनलङ्कृत्याभिधीयत इति विभूषणमोषः (२) ।

यथा—“कुवलयसिति मूले बालचन्द्राङ्कुराभं
तदनु ग्वलु तनोऽग्रे पाकपीताम्रपीनम् ।
अभिनवरविरोचिर्दूमधूम्नं शिग्वाया-
मिति विविधविकारं दिशुते दैपमर्चिः ॥”

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अत्रार्थ—“मनाङ्गले नीलं तदनु कपिशोन्मेषमुदरे
तैतः पाण्डु स्तोकं स्फुरदरुणलेखं च तदनु ।
शिग्वायामाधूम्नं धृतविविधवर्णक्रममिति
क्षणादर्चिर्दैपं दलयति तमः पुञ्जितमपि ॥”

क्रमेणाभिहितस्यार्थस्य विपरीताभिधानं व्युत्क्रमः (३) ।

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यथा तत्रैव—“इयामं शिग्वाभुवि मनागरुणं तनोऽधः
स्तोकावपाण्डुरघनं च ततोऽप्यधस्तात् ।
आपिञ्जरं तदनु तस्य तले च नी-
मन्धं तमःपटलमईति दैपमर्चिः ॥”

सामान्यनिबन्धे विशेषाभिधानं विशेषोक्तिः (४) ।

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यथा—“इत्युद्गते शशिनि पेशलकान्तदूती-
संलापसञ्चलितलोचनमानसाभिः ।

अग्राहि मण्डनविधिर्विपरीतभूषा-
विन्यासहासितसखीजनमङ्गनाभिः ॥”

अत्रार्थे—“चकार काचित्सितचन्द्रनाङ्गे
काञ्चीकलापं स्तनभारपृष्ठे ।
5 प्रियं प्रति प्रेषितचित्तवृत्ति-
निर्तम्बविम्बे च बबन्ध हारम् ॥”

उपसर्जनस्यार्थस्य प्रधानतायामुत्तंसः (५) ।

यथा—“दीपयन्नथ नभः किरणौघैः
कुङ्कुमारुणपयोधरगौरः ।
10 हेमकुम्भ इव पूर्वपयोधे-
रुन्ममज्ज शनकैस्तुहिनांशुः ॥”

अत्रार्थे—“ततस्तमःश्यामलपट्टकञ्चुकं
विपाटयत्किञ्चिद्दृश्यतान्तरा ।
निशानरुण्याः स्थितशेषकुङ्कुम-
15 स्तनाभिरामं स(श)कलं कलावनः ॥”

तदेव वस्तुत्तिवशादन्यथा क्रियत इति नवनेपथ्यम् (६) ।

यथा—“आननेन्दुशशलक्ष्म कपोले
सादरं विरचिनं तिलकं यत् ।
नत्प्रिये विरचितावधिभङ्गे
20 धौतमीक्षणजलैस्तरलाक्ष्याः ॥”

अत्रार्थे—“शोकाश्रुभिर्वासरग्वण्डितानां
सिक्ताः कपोलेषु विलासिनीनाम् ।
कान्तेषु कालात्ययमाचरत्सु
खल्पायुषः पत्रलता बभूवुः ॥”

परिकरसाम्ये सत्यपि परिकार्यस्यान्यथात्वादेकपरिकार्यः (७) ।

“अव्याद्गजेन्द्रवदनः स इमां त्रिलोकीं
यस्योद्गतेन गगने महता करेण ।

मूलप्ररुद्धसितदन्तविसाङ्कुरेण
नालायितं तपनविम्बसरोरुहस्य ॥”

अत्रार्थे—“सरलकरदण्डनालं गजवपुषः पुष्करं विभोर्जयति ।

मूलविसकाण्डभूमौ यत्राभूदेकदंष्ट्रैव ॥”

विकृतेः प्रकृतिप्रापणं प्रत्यापत्तिः (८) ।

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यथा—“रविसङ्क्रान्तसौभाग्यस्तुषाराविलमण्डलः ।

निःश्वासान्ध इवादृशश्चन्द्रमा न प्रकाशते ॥”

अत्रार्थे—“तस्याः प्रतिद्वन्द्विभवाद्विपादा-

त्सद्यो विमुक्तं सुखमावभासे ।

निःश्वासवाष्पापगमे प्रपन्नः

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प्रसादमान्मीयमिवात्मदर्शः ॥”

ता इमा आलेख्यप्रख्यस्य भिदाः । सोऽयमनुग्राह्यो मार्गः ।

आहुश्च—“सोऽयं भणितिवैचित्र्यात्समस्तो वस्तुविस्तरः ।

नटवद्वर्णिकायोगादन्यथात्वमिवाच्छति ॥”

अथ तुल्यदेहितुल्यस्य भिदाः (८) । तस्यैव वस्तुनो विषयान्तरयो- 15
जनादन्यरूपापत्तिर्विषयपरिवर्तः (१) ।

यथा—“ये सीमन्तितगात्रभस्मरजसो ये कुम्भकछेपिणो

ये लीढाः श्रवणाश्रयेण फणिना ये चन्द्रशैलद्रुहः ।

ते कुप्यद्विरिजाविभक्तवपुषश्चित्तव्यथासाक्षिणः

स्थानोर्दक्षिणनासिकापुटभुवः श्वासानिलाः पान्तु वः ॥” 20

अत्रार्थे—“ये कीर्णकथितोदराञ्जमधवो ये म्लापितोरःस्रजो

ये तापात्तरलेन तल्पफणिना पीतप्रतीपोज्झिताः ।

ते राधास्मृतिसाक्षिणः कमलया स्मयमाकर्णिता

गाढान्तर्दवथोः प्रतप्तसरलाश्वासाः पान्तु वः ॥”

द्विरूपस्य वस्तुनोऽन्यतम(र)रूपोपादानं द्वन्द्वविच्छित्तिः (२) । 25

यथा—“उत्कलेशं केशबन्धः कुसुमशररिपोः कल्मषं वः स भुष्या-

द्यत्रेन्दुं वीक्ष्य गङ्गाजलभरलुलितं बालभावादभूताम् ।

क्रौञ्चारातिश्च फाण्टस्फुरितशफरिकामोहलोलेक्षणश्रीः
सद्यः प्रोच्यन्मृणालीग्रहणरसलसत्पुष्करश्च द्विपास्यः ॥”

अत्रार्थे—“दिश्याद्बूर्जटिजूटकोटिसरिति ज्योत्स्नालवोद्भासिनी
शाशाङ्गी कलिका जलभ्रमिवशाद्वाग् दृष्टनष्टा सुखम् ।
यां चञ्चच्छफरीभ्रमेण मुकुलीकुर्वन्फणालीं मुहु-
मुह्यल्लक्ष्यमहिर्जिघृक्षतितमामाकुञ्चनप्राञ्चनैः ॥”

पूर्वार्थानामर्थान्तरैरन्तरणं रत्नमाला (३) ।

यथा—“कपाले मार्जारः पय इति करांल्लेदि शशिनः
तरुच्छिद्रप्रोतान्विसमिति करेणुः कलयति ।
रतान्ते तल्पस्थान्हरति वनिताऽप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विभ्रमयति ॥”

अत्रार्थे—“ज्योत्स्नार्चिर्दुग्धबुद्ध्या कवलितमसकृद्भाजने राजहंसैः
स्वांसे कर्पूरपांसुच्छुरणरभसतः सम्भृतं सुन्दरीभिः ।
पुम्भिर्व्यस्तं स्तनान्तात्सिचयमिति रहःसम्भ्रमे वल्लभानां
लीढं द्राक्सिन्धुवारेष्वभिनवसुमनोलम्पटैः पट्टपदैश्च ॥”

सङ्ख्यावैषम्येणार्थप्रणयनं सङ्ख्योल्लेखः (४) ।

यथा—“नमन्नारायणच्छायाच्छुरिताः पादयोर्नग्नाः ।
त्वच्चन्द्रमिव सेवन्ते रुद्र रुद्रे(द्वे)न्दवो दश (?) ॥”

अत्रार्थे—“उमैकपादाम्बुरुहे स्फुरन्नखे
कृतागसो यस्य शिरःसमागमे ।
षडात्मतामाश्रयतीव चन्द्रमाः
स नीलकण्ठः प्रियमातनोतु वः ॥”

सममभिधायाधिकस्योपन्यासश्चलिका(५)। द्विधा च सा संवादिमी
विसंवादिनी च [इति] ।

तयोः प्रथमा यथा—“अङ्गणे शशिमरीचिलेपने
सुसमिन्दुकरपुञ्जसन्निभम् ।
राजहंसमसमीक्ष्य कातरा
रौति हंसवनिताऽश्रुगद्गदम् ॥”

अत्रार्थे—“चन्द्रप्रभाप्रसरहासिनि सौधपृष्ठे
दुर्लक्षपक्षतिपुटां न विवेद जायाम् ।
मूढश्रुतिर्मुखरनूपुरनिःस्वनेन
व्याहारिणीमपि पुरो गृहराजहंसः ॥”

द्वितीया तत्रैवार्थे यथा—“ज्योत्स्नाजलस्नायिनि सौधपृष्ठे
विविक्तमुक्ताफलपुञ्जगौरम् ।
विवेद हंसी दयितं कथञ्चि-
च्चलत्तुलाकोटिकलैर्निनादैः ॥”

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निषेधस्य विधिना निबन्धो विधानापहारः । (६) ।

यथा—“कुरवक कुचाघानक्रीडारसेन विद्युज्यसे
वकुलविटपिन् स्मर्त्तव्यं ते मुग्धासवसेचनम् ।
चरणघटनाशन्यो याम्यस्यशोक सशोकता-
मिति निजपुरत्यागे यस्य द्विषां जगद्ः स्त्रियः ॥”

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अत्रार्थे—“मुग्धमदिरया पादन्यासैर्विलासविलोकिनै-
र्वकुलविटपी रक्ताशोकस्तथा तिलकद्रुमः ।
जलनिधितटीकान्ताराणां क्रमान्ककुभां जये
अगिति गमिता यद्वर्ग्याभिर्विकासमहोत्सवम् ॥”

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बहूनामर्थानामेकत्रोपसंहारो माणिक्यपुञ्जः । (७) ।

यथा—“शैलच्छलेन खं दीर्घं भुजमुत्तभ्यं भूवधूः ।
निशासख्याः करोतीव शशाङ्कतिलकं मुग्धे ॥”

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यथा च—“फुल्लातिमुक्तकुसुमस्तवकाभिराम-
दरोल्लसत्किरणकेसरमिन्दुसिंहम् ।
दृष्टोदयाद्रिशिखरस्थितमन्धव
दुर्वारवारणघटा व्यघटन्त सद्यः ॥”

यथा च—“संविधातुमभिषेकमुदासे
मन्मथस्य लसदंशुजलौघः ।

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यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

यथा च—

“उदयति पश्य कृशोदरि दलितत्वक्षीर(त्वक्सार)करणिभिः किरणैः ।

5 उदयाचलचूडामणिरेष पुरो रोहिणीरमणः ॥”

यथा च—“उदयति नवनीतपिण्डपाण्डुः कुमुदवनान्यवघट्टयन्कराग्रैः ।

उदयगिरितटस्फुटाट्टहासो रजनिवधूमुग्धदर्पणः शशाङ्कः ॥”

यथा च—“प्रोषितैकेन्दुहंसेऽस्मिन्सस्नाविव तमोऽम्बुभिः ।

नभस्तडागे मदनस्ताराकुमुदहा(भा)सिनि ॥”

10 अत्रार्थे—“रजनिपुरन्ध्ररोध्रतिलकस्तिमिरद्विपयूथकेसरी

रजतमयोऽभिषेककलशः कुसुमायुधमेदिनीपतेः ।

अयमुदयाचलैकचूडामणिरभिनवदर्पणो दिशा-

मुदयति गगनसरसि हंसस्य हसन्निव विभ्रमं शशी ॥”

कन्दभूतोऽर्थः कन्दलायमानैर्विशेषैरभिधीयत इति कन्दः । (८) ।

15 यथा—

“विशिखामुखेषु विसरति पुञ्जीभवतीव सौधशिखरेषु ।

कुमुदाकरेषु विकसति शशिकलशपरिस्तुता ज्योत्स्ना ॥”

अत्रार्थे—“वियति विसर्पतीव कुमुदेषु बह्वभवतीव योषितां

प्रतिफलतीव जरटशरकाण्डपाण्डुपु गण्डभित्तिषु ।

20 अम्भसि विकसतीव लसतीव सुधाधवलेषु धामसु

ध्वजपटपल्लवेषु ललतीव समीरचलेषु चन्द्रिका ॥

स्फटिकमणिघट इवेन्दुस्तस्यामपिधानमाननमिवाङ्कः ।

क्षरति चिरं तेन यथा ज्योत्स्ना घनसारधूलिरिव ॥

सितमणिकलशादिन्दोर्हरिणहरिचृणपिधाननो गलितैः ।

25 रजनिभुजिष्या सिञ्चति नभोऽङ्गणं चन्द्रिकाम्भोभिः ॥

संविधानुमभिषेकमुदासे

मन्मथस्य लसदंशुजलौघः ।

यामिनीयनितया तनचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

ता इमास्तुल्यदेहितुल्यस्य परिसंख्याः । “सोऽयमुल्लेखवाननु-
ग्राह्यो मार्गः” इति सुरानन्दः ।

तदाह— “सरस्वती सा जयति प्रकाशं
देवी श्रुतिः स्वस्त्ययनं कर्वानाम् ।
अनर्थतामानयति स्वभङ्ग्या
योल्लिख्य यत्किञ्चिदिदार्थरत्नम् ॥”

5

अथ परपुरप्रवेशसदृशस्य भिदाः (८) । उपनिबद्धस्य वस्तुनो
युक्तिमती परिवृत्तिर्दुडयुद्धम् । (२)

10

यथा— “कथमसौ न भजत्यशरीरतां
हन्विवेकादो हन्मन्मथः ।
प्रहरतः कदलीदलकोमले
भवति यस्य दया न वधूजने ॥”

अत्रार्थ— “कथमसौ मदनो न नमस्यतां
स्थितिविवेकपदो मकरध्वजः ।
मृगदृशां कदलीललितं वपु-
र्यदभिहन्ति शरैः कुसुमोद्भवैः ॥”

15

प्रकारान्तरेण विसदृशं यद्वस्तु तस्य निबन्धः प्रतिकञ्चुकम् । (२) ।

यथा— “माद्यच्चकोरेक्षणतुल्यधाम्नो
धारां दधाना भधुनः पतन्तीम् ।
चञ्चवग्रदष्टोत्पलनालहृद्य
हंसीव रेजे शशिरत्नपाणी ॥”

20

अत्रार्थ— “मसारपारेण बभौ दधाना
काचित्सुरां विद्रुमनालकेन !

25

वल्लूरवल्लीं दधतेव चञ्चवा
केलीशुकेनाञ्जलिना धृतेन ॥”

उपमानस्योपमानान्तरपरिवृत्तिर्वस्तुसंचारः । (३) ।

यथा— “अविरलमिव दाम्ना पौण्डरीकेण बद्धः
5 स्तपित इव च दुग्धस्रोतसा निर्भरेण ।
कवलित इव कृतस्त्रश्चक्षुषा स्फारितेन
प्रसभममृतमेघेनेव सान्द्रेण सिक्तः ॥”

अत्रार्थ— “मुक्तानामिव रज्जवो हिमरुचेर्मालाः कलानामिव
10 क्षीराब्धेरिव वीचयः क्लृप्तमुषः पीयूषधारा इव ।
दीर्घापाङ्गनदीं विलङ्घ्य सहसा लीलाशुभावाश्रिताः
सद्यः प्रेमभरोल्लसा मृगदृशो मामभ्यषिञ्चन्द्दशः ॥

शब्दालङ्कारस्यार्थालङ्कारेणान्यथात्वं धातुवादः । (४) ।

यथा— “जयन्ति बाणासुरमौलिलालिताः
15 दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदरुयम्बकपादपांसवः ।

अत्रार्थ— “सन्मार्गालोकनप्रौढिनिरजीकृतजन्तवः ।
जयन्त्यपूर्वन्यापाराः पुरारेः पादपांसवः ॥”

तस्यैव वस्तुन उत्कर्षेणान्यथाकरणं सत्कारः । (५) ।

यथा— “स्नानार्द्राद्रिर्विधुतकवरीबन्धलोलैरिदानीं
20 श्रोणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम् ।
अप्येतेभ्यो न भसि पतनः पङ्क्तिशो वारिधिन्दून्
स्थित्वोद्गीवं कुवलयदृशां केलिहंसाः पिबन्ति ॥”

अत्रार्थ— “लक्ष्म्याः क्षीरनिधेरुदक्तवपुषो वेणीलताग्रच्युता
25 ये मुक्ताग्रथनामसूत्रसुभगाः प्राप्ताः पयोविन्दवः ।

ते वः पान्तु विशेषसस्पृहदृशा दृष्टाश्चिरं शार्ङ्गिणा
हेलोद्गीवजलेशहंसवनितालीदाः सुधाखादवः ॥”

पूर्वं सदृशः पश्चाद्भिन्नो जीवञ्जीवकः । (६) ।

यथा—

“नयनोदरयोः कपोलभागे
रुचिमद्रतगणेषु भूषणेषु ।
सकलप्रतिविम्बितेन्दुबिम्बा
शतचन्द्राभरणै(णे)व काचिदासीत् ॥”

5

अत्रार्थे—“भास्वत्कपोललकुण्डलपारिहार्य-
सन्मेखलामणिगणप्रतिविम्बितेन ।
चन्द्रेण भाति रमणी रमणीयवक्त्र-
शोभाभिभूतवपुषेय निषेव्यमाणा ॥”

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प्राक्तनवाक्याभिप्रायनिबन्धो भावमुद्रा । (७) ।

यथा—

“ताम्बूलवल्लीपरिणद्धपूगा-
खलालतालिङ्गितचन्दनासु ।
तमालपत्रास्तरणासु रन्तुं
प्रसीद शश्वन्मलयस्थलीषु ॥”

15

अत्रार्थे—

“निश्चेतनानामपि युक्तयोगदो
नूनं स एनं मदनोऽधितिष्ठति ।
एता यदाश्लिष्टवतीह चन्दनं
पूगद्रुमं नागलताऽधिरोहति ॥”

20

पूर्वार्थपरिपन्थिनी वस्तुरचना तद्विरोधी(धिर्ना) । (८) ।

यथा—

“हारो वक्षसि दन्तपत्रविशदं कर्णे ढलं कौमुदं
माला मूर्ध्नि दुकूलिनी तनुलम् कर्पूरं च स्तनौ ।
वक्त्रे चन्दनबिन्दुरिन्दुधवलं बालं मृणालं करे
वेषः किं सित एष सुन्दरि शरच्चन्द्रात्त्वया शिक्षितः ॥”

25

अत्रार्थे—“मूर्तिर्नीलदुकूलिनी मृगमदैः प्रत्यङ्गपत्रक्रिया
बाहू मेचकरत्नकङ्कणभूतौ कण्ठे मसारवल्ली ।

व्यालम्बालकवल्लरीकमलिकं कान्ताभिसारोत्सवे
यत्सत्यं तमसा मृगाक्षि विहिनं वेधे तवाचार्यकम् ॥”

इत्यर्थहरणोपाया द्वात्रिंशदुपदर्शिताः ।

हानोपादानविज्ञाने कवित्वं तत्र मां प्रति ॥

6 किं चैते हरणोपाया ज्ञेयाः सप्रतियोगिनः ।

अर्थस्य वैपरीत्येन विज्ञेया प्रतियोगिता ॥

किञ्च—शब्दार्थशासनविदः कति नो कवन्ते

यद्वाङ्मयं श्रुतिधनस्य चकास्ति चक्षुः ।

किन्त्वस्ति यद्वचसि वस्तु नवं सदुक्ति-

10 सन्दर्भिणां स धुरि तस्य गिरः पवित्राः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

अर्थहरणेष्वालेख्यप्रख्यादिभेदास्त्रयोदशोऽध्यायः ॥

चतुर्दशोऽध्यायः जातिद्रव्यक्रियासमयस्थापना ।

अशास्त्रीयमलौकिकं च परम्परायानं यमर्थमुपनिबध्नन्ति कवयः

15 स कविसमयः ।

“नन्वेव दोषः । कथङ्कारं पुनरुपनिबन्धनार्हः ?” इत्याचार्याः ।

“कविमार्गानुग्राही कथमेष दोषः ?” इति यायावरीयः । “निमित्तं तर्हि
वाच्यम्” इत्याचार्याः । “इदमभिधीयते” इति यायावरीयः ।

पूर्वं हि विद्वांसः सहस्रशास्त्रं साङ्गं च वेदमवगाह्य, शास्त्राणि
20 चावबुध्य, देशान्तराणि द्वीपान्तराणि च परिभ्रम्य, यानर्थानुपलभ्य
प्रणीतवन्तस्तेषां देशकालान्तरवशेनान्यथान्वेऽपि तथात्वेनोपनि-
बन्धो यः स कविसमयः । कविसमयशब्दश्चायं मूलमपश्यद्भिः
प्रयोगमात्रदर्शिभिः प्रयुक्तो रूढश्च ।

तत्र कश्चिदाद्यत्वेन व्यवस्थितः कविसमयेनार्थः, कश्चित्परस्परो-

25 पक्रमार्थ स्वार्थाय धूर्तैः प्रवर्तितः । स च त्रिधा स्वर्ग्यो भौमः

पातालीयश्च [इति] । स्वर्गपातालीययोर्भौमः प्रधानः । स हि महा-
विषयः । स च चतुर्धा जातिद्रव्यगुणक्रियारूपार्थतया । तेषु
प्रत्येकं त्रिधा असतो निबन्धनात्, सतोप्यनिबन्धनात्, नियमतश्च ।

तत्र सामान्यस्यासतो निबन्धनं यथा—नदीषु पद्मोत्पलादीनि ।
जलाशयमात्रेऽपि हंसादयः । यत्र तत्र पर्वतेषु सुवर्णरत्नादिकं च । 5

नदीपद्मानि यथा—“दीर्घाकुर्वन्पटुमदकलं कूजिनं सारसानां
प्रन्यूनेषु स्फुटितकमलामोदमैत्रीकषायः ।
यत्र स्त्रीणां हरति सुरभग्लानिमङ्गलानुकूलः
शिप्रावानः प्रियतम इव प्रार्थनाचाटुकारः ॥”

नदीनीलोत्पलानि—“गगनगमनलीलालम्भितान्वेदविन्दन् 10
मृदुभिरनिलचरैः श्वेचराणां हरन्तीम् ।
कुचलयवनकान्त्या जाह्नवीं सोऽभ्यपश्यत्
दिनपतिजुतयेव व्यक्तदत्ताङ्गपालीम् ॥”

एवं नदीकुमुदाद्यपि । सलिलमात्रे हंसा यथा—

“आसीदस्ति भविष्यतीह स जनो धन्यो धनी धार्मिकः 15
यः श्रीकेशवन्करिष्यति पुनः श्रीमन्कुडुङ्गेश्वरम् ।
हेलान्दोलितहंससारसकुलक्रेङ्कारसम्मूर्च्छितै-
रित्याघोषयतीव तन्नयनदी यज्ञेष्टिनं वीर्चिभिः ॥”

पर्वतमात्रे सुवर्णं यथा—“तागावासश्चित्रपोताभिरामः

स्वर्णस्फातिव्यासदिकचक्रवालः । 20
साम्यात्सख्यं जग्मिवानम्बुराशे-
रेष ख्यानस्तेन जीमूतभर्ता ॥”

रत्नानि यथा—“नीलाश्मरदिमपटलाणि महे नः 16-

सूत्कारशीकरविसृजि नदन्तरेषु ।

आलोकयन्ति सरलीकृतकण्ठनालाः 25

सानन्दमम्बुदधियाऽत्र मयूरनार्यः ॥”

एवमन्यदपि । सतोऽप्यनिबन्धनं तद्यथा—न मालती वसन्ते,
न पुष्पफलं चन्दनद्रुमेषु, न फलमशोकेषु ।

तत्र प्रथमः—“मालतीविमुखश्चैत्रो विकासी पुष्पसम्पदाम् ।

आश्चर्यं जातिहीनस्य कथं सुमनसः प्रियाः ॥”

द्वितीयः—“यद्यपि चन्दनविटपी विधिना फलकुसुमवर्जितो विहितः ।

निजवपुषैव परेषां तथापि सन्तापमपहरति ॥”

तृतीयः—“दैवायत्ते हि फले किं क्रियतामेतदत्र तु वदामः ।

नाशोकस्य किसलयैर्वृक्षान्तरपल्लवास्तुल्याः ॥”

अनेकत्र प्रवृत्तवृत्तीनामेकत्राचरणं नियमः । तद्यथा—समुद्रेष्वेव

मकराः, ताम्रपण्यामेव मौक्तिकानि ।

तयोः प्रथमः— “गोत्राग्रहारं नयतो गृहत्वं

खनाममुद्राङ्कितमम्बुराशिम् ।

दायादवर्गेषु परिस्फुरत्सु

दंष्ट्रावलेपो मकरस्य वन्द्यः ॥”

द्वितीयः—“कामं भवन्तु सरितो भुवि सप्रतिष्ठाः

खादूनि सन्तु सलिलानि च शुक्तयश्च ।

एतां विहाय वरवर्णिनि ताम्रपर्णी

नान्यत्र सम्भवति मौक्तिककामधेनुः ॥”

असतोऽपि द्रव्यस्य निबन्धनम् । तद्यथा—मुष्टिग्राह्यत्वं सूचीभे-

द्यत्वं च तमसः, कुम्भापवाह्यत्वं च ज्योत्स्नायाः ।

तत्र प्रथमम्—“तनुलग्ना इव ककुभः भूवलयं चरगचारमात्रमिव ।

दिवमिव चालिकद्वीं मुष्टिग्राह्यं तमः कुरुते ॥”

यथा च—“पिहिते कारागारे तमसि च सूचीमुग्वाग्रनिर्भये ।

मयि च निमीलितनयने तथापि कान्ताननं व्यक्तम् ॥”

द्वितीयम्—“यच्चद्रावितकेतकोदरदलस्रोतःश्रियं विभ्रती

येयं मौक्तिकदामगुम्फनविधेयोंग्यच्छविः प्रागभूत् ।

१ C जनितः. २ V कुम्भापवाह्यत्वं. ३ V शङ्खद्रावित. C तच्चद्रावित. तच्च is explained as आपध

उत्सेच्या कलशीभिरञ्जलिपुटैर्ग्राह्या मृणालाङ्कुरैः

पातव्या च शशिन्यमुग्धविभवे सा वर्तते चन्द्रिका ॥”

द्रव्यस्य सतोऽनिबन्धनम् । तद्यथा—कृष्णपक्षे सत्या अपि ज्यो-
त्स्नायाः, शुक्लपक्षे त्वन्धकारस्य । तयोः प्रथमम्—

“दृष्टाते जनैस्तत्र यात्रायां सकुतृहलैः ।

बलभद्रप्रलम्बघ्नौ पक्षाविव सिनासिनौ ॥”

द्वितीयम्—“मासि मासि समा ज्योत्स्ना पक्षयोः शुक्लकृष्णयोः ।

तत्रैकः शुक्लतां यातो यशः पुण्यैरवाप्यते ॥”

द्रव्यनियमः । तद्यथा—मलय एव चन्दनस्थानं, हिमवानेव भू-
जोत्पत्तिस्थानम् ।

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तत्र प्रथमः—“तापापहारचतुरो नागावासः सुरप्रियः ।

नान्यत्र मलयाद्रेर्दृश्यते चन्दनद्रुमः ॥”

द्वितीयः— “न्यस्ताक्षरा धातुरसेन यत्र

भूर्जत्वचः कुञ्जरविन्दुशोणाः ।

व्रजन्ति विद्याधरसुन्दरीणा-

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मनङ्गलेन्द्रक्रिययोपयोगम् ॥”

प्रकीर्णकद्रव्यकविसमयस्तु तद्यथा—क्षीरक्षारसमुद्रयोरैक्यं,
सागरमहासमुद्रयोश्च ।

तयोः प्रथमः—“शेतां हरिर्भवतु रत्नमनन्तमन्त-

लक्ष्मीप्रसूतिरिति नो विवदामहे हे(ऽब्धे) ।

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हा दरदरसपयास्तृषितस्य जन्तोः

किं त्वत्र(न्न) कृपपयसः स ऋगेर्जघन्यः ॥”

द्वितीयः—“रङ्गत्तरङ्गभ्रूभङ्गैस्तर्जयन्तीमिमापगाः ।

स ददर्श पुरो गङ्गां सप्तसागरबल्लभाम् ॥”

असतोऽपि क्रियार्थस्य निबन्धनम् । यथा—चक्रवाकमिथुनस्य 25
निशि भिन्नतटाश्रयणं, चकोराणां चन्द्रिकापानं च ।

तत्र प्रथमः—“सङ्क्षिपता यामवतीस्तटिनीनां तनयता पयःपूरान् ।
रथचरणाह्वयवयसां किं नोपकृतं निदाघेन ॥”

द्वितीयः—“एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभुव-
श्चापाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।
यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः
पीयन्ते विधृतोर्ध्वचञ्चु विचलत्कण्ठं चकोराङ्गनाः ॥”

सतोऽपि क्रियार्थस्यानिबन्धनम् । तद्यथा—दिवा नीलोत्पलाना-
मविकासो, निशानिमित्तश्च शेफालिकाकुसुमानामवसंसः ।

तत्र प्रथमः—“आलिख्य पत्रमसितागुरुणाभिरामं
रामामुखे क्षणसंभाजितचन्द्रविम्बे ।
जातः पुनर्विकसनावसरोऽयमस्ये-
त्युक्त्वा सग्री कुवलयं श्रवणे चकार ॥”

द्वितीयः—“त्वद्विप्रयोगे किरणैस्तथोग्रै-
र्दग्धाऽस्मि कृत्स्नं दिवसं सवित्रा ।
इतीव दुःखं शशिने गदन्ती
शेफालिका रोदिति पुष्पवाष्पैः ॥”

नियमस्तु तद्यथा—ग्रीष्मादौ सम्भवतोऽपि कोकिलानां विरुतस्य
वसन्त एव, मयूराणां वर्षास्वेव विरुतस्य नृत्तस्य च निबन्धः ।

तयोः प्रथमः—“वसन्ते गीतभीतेन कोकिलेन वने स्तम् ।

अन्तर्जलगताः पद्माः श्रोतुकामा इवोन्मिताः ॥”

द्वितीयः—“मण्डलीकृत्य वर्हाणि कण्ठैर्मधुरगीतिभिः ।
कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि ॥”
कवीनां समयः सोऽयं जातिद्रव्यक्रियागतः ।
गुणस्थोऽथ ततः स्वर्ग्यः पानालीयश्च कथ्यते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
जातिद्रव्यक्रियामयस्थापना चतुर्वशोऽध्यायः ॥

पञ्चदशोऽध्यायः गुणसमयस्थापना ।

असतो गुणस्य निबन्धनम् । यथा—यशोहासप्रभृतेः शौक्यम्,
अयशसः पापप्रभृतेश्च काष्ण्यं, क्रोधानुरागप्रभृतेश्च रक्तत्वम् । तत्र
यशःशौक्यम्—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसिनमविकलं चक्षुषां सैव वृत्ति- 5
र्मध्येक्षीराग्नि मग्नाः स्फुटमथ च वयं कोऽयमीदृक्प्रकारः ।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वयशोभिः
स्तोकावस्थानदुःस्थैस्त्रिजगति धवले विस्मयन्ते मृगाक्ष्यः ॥”

हासशौक्यम्—“अट्टहासच्छलेनाम्याद्यस्य फेनौघपाण्डुराः ।
जगन्क्षय इवापीताः क्षरन्ति क्षीरसागराः ॥” 10

अयशःकृष्णत्वम्—

“प्रसरन्ति कीर्त्तयस्त नव च रिपूणामकीर्त्तयो युगपत् ।
कुवलयदलसंवालेताः प्रतिदिनमिव मालतीमालाः ॥”

पापकाष्ण्यम्—“उत्त्वाननिर्मलमयूग्वकृपाणलेखा-

श्यामायिता तनुरभूद्वयकन्धरस्य । 15
सद्यःप्रकोपकृतकंशववंशनाश-
सङ्कल्पसंजनितपापमलामसेव ॥”

क्रोधरक्तता—“आस्थानकुट्टिमतलप्रतिविम्बितेन

कोपप्रभाप्रसरपाटलांवग्रहण
र्मामेन मृच्छितरसानलकुक्षिभाजा 20
भूमिश्चचाल चलनोदरवर्त्तिनेव ॥”

अनुरागरक्तता यथा—“गुणानुरागमिश्रेण यत्नतः नव सर्पता ।

दिग्वधूनां मुग्धे जातमकस्मादद्विकुङ्कुमम् ॥”

सतोऽपि गुणस्यानिबन्धनम् । कुन्दकुङ्कुलानां कामिदन्तानां च
रक्तत्वं, कमलमुकुलप्रभृतेश्च हरितत्वं, प्रियङ्गुपुष्पाणां च पीतत्वम् । 25

कुन्दकुञ्जलाघरक्तता—

“द्योतितान्तःसभैः कुन्दकुञ्जलाग्रदतः स्मितैः ।
स्लपितेवाभवत्तस्य शुद्धवर्णा सरस्वती ॥”

पद्ममुकुलाहरितत्वम्—

5 “उद्दण्डोदरपुण्डरीकमुकुलभ्रान्तिस्पृशा दंष्ट्रया
मग्रां लावणसैन्धवेऽम्भसि महीमुद्यच्छनो हेलया ।
तत्कालाकुलदेवदानवकुलैस्तालकोलाहलं
शौरेरादिवराहलीलमवतादभ्रंलिहाग्रं वपुः ॥”

प्रियङ्गुपुष्पापीतत्वम्—“प्रियङ्गुश्याममम्भोधिरेन्धीणां स्तनमण्डलम् ।
10 अलङ्कृतुमिव स्वच्छाः सूते मौक्तिकसम्पदः ॥”

गुणनियमस्तु तद्यथा—सामान्योपादाने माणिक्यानां शोणता,
पुष्पाणां शुक्लता, मेघानां कृष्णता च ।

तत्र प्रथमः—“सांयात्रिकैरविरतोपहतानि कूटैः

श्यामासु तीरघ(व)नराजिषु सम्भृतानि ।
15 रत्नानि ते दधति कचिदिहायताक्षि
मेघोदरोदितदिनाधिपविम्बशङ्काम् ॥”

पुष्पशुक्लता— “पुष्पं प्रवालोपहितं यदि स्या-

न्मुक्ताफलं वा स्फुटविद्रुमस्थम् ।

ततोऽनुकुर्याद्विशदस्य तस्या-

20 स्ताम्रौष्ठपर्यस्तरुचः स्मितस्य ॥”

मेघकाष्ण्यम्—“मेघश्यामेन रामेण पूतवेदिर्विमानराट् ।

मध्ये महेन्द्रनीलेन रत्नराशिरिवावर्भा ॥”

कृष्णनीलयोः, कृष्णहरितयोः, कृष्णश्यामयोः, पीतरक्तयोः,
शुक्लगौरयोरेकत्वेन निबन्धनं च कविसमयः । कथम् । कृष्णनी-

25 लयोरैक्यम्—

“नदीं तृणं कर्णोप्यनुसृतपुलिनां दाक्षिणात्याङ्गनाभिः

समुत्तीर्णो वर्णामुभयतटच(त)लावद्वानीरहाराम् ।

तटे सद्यस्योच्चैः स्वसलिलनिवहो भाति नीलः स यस्याः
प्रियस्यांसे पीने लुलित इव घनः केशपाशः सुकेश्याः ॥”

कृष्णहरितयोरैक्यम्—“मरकतसदृशं च यामुनं
स्फटिकशिलाविमलं च जाह्नवम् ।
तदुभयमुदकं पुनातु वो
हरिहरयोरिव सङ्गतं वपुः ॥”

कृष्णश्यामलयोरैक्यम्—

“एतत्सुन्दरि नन्दनं शशिमणिस्तिग्धालवालद्रुमं
मन्दाकिन्यभिपिक्तमौक्तिकशिले मेरोस्तटे नन्दति ।
यत्र श्यामनिशासु मुञ्चति मिलन्मन्दप्रदोपानिला-
मुद्दामामरयोपिनामभिरतं कल्पद्रुमश्चन्द्रिकाम् ॥”

पीतरक्तयोरैक्यम्—

“लेखया विमलविद्रुमभासा सन्तनं तिमिरमिन्दुरूदासे ।
दंष्ट्रया कनकभङ्गपिशङ्ग्या मण्डलं भुव इवादिवराहः ॥”

शुक्लगौरयोरैक्यम्—“कैलासगौरं वृषमारुक्षोः
पादार्पणानुग्रहपूतपृष्ठम् ।
अवेहि मां किङ्करमष्टमूर्त्तः
कुम्भोदरं नाम निकुम्भपुत्रम् ॥”

एवं वर्णान्तरेष्वपि । चक्षुरादेरनेकवर्णोपवर्णनम् ।

तत्र चक्षुषः शुक्लता—

“तिष्ठन्त्या जनसङ्कुलेऽपि सुहृशा सायं गृहप्राङ्गणे
तद्वारं मयि निःसहालसतनौ वीङ्गामृदुं प्रेङ्गति ।
हीनम्राननयैव लोलसरलं निःश्वस्य तत्रान्तरे
प्रेमाद्राः शशिग्वण्डपाण्डिममुपो मुक्तः कटाक्षच्छटाः ॥”

श्यामता—“अथ पथि गमयित्वा रम्यहृत्तोपकारे

कतिचिदवनिपालः शर्वरीः शर्वकल्पः ।
पुनरविशदयोध्यां मैथिलीदर्शिनीनां
कुवलयितगधाक्षां लोचनैरङ्गनानाम् ॥”

कृष्णता—“पादन्यासकणितरशनास्तत्र लीलावधूतै-
रत्नच्छायाखचितवालिभिश्चामरैः क्लान्तहस्ताः ।
वेश्यास्त्वत्तो नखपदमुखान्प्राप्य वर्षाग्रविन्दू-
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाक्षान् ॥”

5 मिश्रवर्णता—“तामुत्तीर्य व्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्क्षेपादुपरि विलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुषामात्मविम्बं
पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् ॥”

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

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गुणसमयस्थापना पञ्चदशोऽध्यायः ॥

षोडशोऽध्यायः स्वर्गपातालीयकविरहस्यस्थापना ।

भौमवत्स्वर्गोऽपि कविसमयः । विशेषस्तु चन्द्रमसि शशहरिण
योरैक्यम् ।

यथा—“मा भैः शशाङ्क मम सीधुनि नास्ति राहुः
15 खे रोहिणी वसति कातर किं विभेपि ।
प्रायो विदग्धवनितानवसङ्गमेपु
पुंसां मनः प्रचलतीति किमत्र चित्रम् ॥”

यथा च—“अङ्गाधिरोपितमृगश्चन्द्रमा मृगलाञ्छनः ।
केसरी निपुराश्विसमृगयूथो मृगाधिपः ॥”

20 कामकेतने मकरमत्स्ययोरैक्यं यथा—

“चापं पुष्पमयं गृहाण मकरः केतुः समुच्छ्रीयतां
चेतोलक्ष्यभिदश्च पञ्च विशिग्वाः पाणौ पुनः सन्तु ते ।
दग्धा कापि तवाकृतेः प्रतिकृतिः कामोऽसि किं गृह्से
रूपं दर्शय नात्र शङ्करभयं सर्वे वयं वैष्णवाः ॥”

25 यथा च—“मीनध्वजस्त्वमसि नो न च पुष्पधन्वा
केलिप्रकाश तव मन्मथना तथापि ।
इत्थं त्वया विरहितस्य मयोपलब्धाः
कान्ताजनस्य जननाथ चिरं विलापाः ॥”

यथा वा—“आपातमारुतविलोडितसिन्धुनाथो
हात्कारभीतपरिवर्तितमत्स्यचिह्नम् ।
उल्लङ्घ्य यादवमहोदधिभीमवेलां
द्रोणाचलं पवनमनुनिर्वोद्धरामि ॥”

अत्रिनेत्रसमुद्रोत्पन्नचन्द्रयोरैक्यम्—

“वन्या विश्वमृजो युगादिगुरवः स्वायम्भुवाः सप्त ये
तत्रात्रिर्दिवि सन्दधे नयनजं व्योतिः स चन्द्रोऽभवत् ।
एका यस्य शिखण्डमण्डनमणिर्देवस्य शम्भोः कलां
शेषाभ्योऽमृतमाधुवन्ति च सदा ग्राह्याश्वाजीविनः ॥”

यथा च—“यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा- 10
मुपाधिस्तत्रायं जयति जनिकर्तुः प्रकृतिना ।
अयं कस्सम्बन्धो यदनुहरते तस्य कुमुदं
विशुद्धाः शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥”

बहुकालजन्मनोऽपि शिवचन्द्रमसो बालत्वम् ।

“मालायमानामरसिन्धुहंसः 15
कोटीरवल्लीकुसुमं भवस्य ।
दाक्षायणीविभ्रमदर्पणश्रि
बालेन्दुखण्डं भवनः पुनीतात् ॥”

कामस्य[मूर्तत्वम]मूर्तत्वं च यथा—

“अयं स भुवनत्रयप्रथितसंगमः शङ्करो 20
विभर्ति वपुषाऽधुना विरहकातरः कामिनीम् ।
अनेन किल निर्जिता वयमिति प्रियायाः करं
करेण परिताडयन् जयति जातहासः स्मरः ॥”

यथा च—“धनुर्माला मौर्वी कणदत्तिकुलं लक्ष्य पबला-
मनो भेद्यं शब्दप्रभृति य(तय) इमे पञ्च विशिखाः । 25
इयान् जेतुं यस्य त्रिभुवनमनङ्गस्य विभवः
स वः कामः कामान्दिशतु दयितापाङ्गवसतिः ॥”

द्वादशानामप्यादित्यानामैक्यम्—

“यस्याधोऽधस्तथोपर्युपरि निरवधि भ्राम्यतो विश्वमश्वै-
रावृत्तालातलीलां रचयति रयतो मण्डलं चण्डधाम्नः ।

सोऽव्यादुत्तप्तकार्तस्वरसरलशरस्पद्भिर्भिर्धामदण्डै-

5 रुहण्डैः प्रापयन्वः प्रचुरतमतमःस्तोममस्तं समस्तम् ॥”

नारायणमाधवयोश्च यथा—

“येन ध्वस्तमनोभवेन बलिजित्कायः पुराग्रीकृतो

यो गङ्गां च दधेऽन्धकक्षयकरो यो वर्हिषत्रप्रियः ।

यस्याहुः शशिमच्छिरोहर इति स्तुल्यं च नामामराः

10 सोऽव्याद(?)ष्टभुजङ्गहारवलयस्त्वां सर्वदोमाधवः ॥”

एवं दामोदरशेषकूर्मादेः, कमलासम्पदोश्च । यथा—

“दोर्मन्दी(न्दे)रितमन्दरेण जलधेरुत्थापिता या स्वयं

यां भूत्वा कमठः पुराणककुदन्यस्तामुदस्तम्भयत् ।

तां लक्ष्मीं पुरुषोत्तमः पुनरसौ लीलाञ्जितभृलता-

15 निर्देशैः समवीविशन्प्रणयिनां गेहेषु दोष्णि क्षितिम् ॥”

भौमस्वर्ग्यवत्पातालीयोऽपि कविसमयः ।

तत्र नागसर्पयोरैक्यम्—“हे नागराज बहुमस्य नितम्बभागं

भोगेन गाढमभिवेष्टय मन्दराद्रेः ।

सोढाविषह्यवृषवाहनयोगलीला-

20 पर्यङ्कबन्धनविधेस्तव कोऽतिभारः ॥”

दैत्यदानवासुराणामैक्यम् । यथा—तत्र हिरण्याक्षहिरण्यकशिपु-

प्रह्लादविरोचनबलिबाणादयो दैत्याः, विप्रचित्तिशम्बरनमुचिपुलोम-

प्रभृतयो दानवाः, बलवृत्रविश्वरस्तवृषपर्वादयोऽसुराः ।

तेषामैक्यं यथा—“जयन्ति बाणासुरमौलिलालिता

25 दशास्यचूडामणिचक्रचुम्बिनः ।

सुरासुराधीशशिवान्तशायिनो

भवच्छिदरुह्यम्बकपादपांसवः ॥”

यथा च—“तं शम्बरासुरशराशनिशल्यसारं^१
 केयूररत्नकिरणारुणबाहुदण्डम् ।
 पीनांसलग्नदयिताकुचपत्रभङ्गं
 मीनध्वजं जितजगत्रितयं जयेत्कः ॥”

यथा च—“अस्ति दैत्यो हयग्रीवः सुहृद्वेश्मसु यस्य नाः ।
 प्रथयन्ति बलं बाहोः सितच्छत्रस्मिताः श्रियः ॥” 5

यथा च हयग्रीवं प्रति—

“दानवाधिपते भूयो भुजोऽयं किं न नीयते ।
 सहायतां कृतान्तस्य क्षयाभिप्रायसिद्धिषु ॥”

यथा च—“महासुरसमाजेऽस्मिन् न चैकोऽप्यस्ति सोऽसुरः ।
 यस्य नाशनिनिष्पेषनीराजितसुरःस्थलम् ॥” 10

एवमन्येपि भेदाः—सोऽयं कवीनां समयः काव्ये सुप्त इव स्थितः ।
 स साम्प्रतमिहास्माभिर्यथाबुद्धि विबोधितः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

स्वर्गपातालीयकविरहस्यस्थापना षोडशोऽध्यायः ॥ 13

सप्तदशोऽध्यायः देशविभागः ।

देशं कालं च विभजमानः कविर्नार्थदर्शनदिशि दरिद्राति ।
 जगज्जगदेकदेशाश्च देशः । “द्यावापृथिव्यात्मकमेकं जगत्”इत्येके ।

तदाहुः—“हलमगु बलस्यैकोऽनङ्गान्हरस्य न लाङ्गलं
 क्रमपरिमिता भूमिर्विष्णोर्न गौर्न लाङ्गलम् ।
 प्रवहति कृषिर्नाद्याप्येषां द्वेतीयगवं त्वना
 जगति सकले नेहगृष्टं दरिद्रकुटुम्बकम् ॥” 20

“दिवस्पृथिव्यौ द्वे जगती” इत्यपरे ।

तदाहुः—“रुणद्धि रोदसी वा(चा)स्य यावत्कीर्त्तिरनश्वरी ।

तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥”

“स्वर्गमर्त्यपातालभेदाक्षीणि जगन्नि” इत्येके ।

यदाहुः—“त्वमेव देव पातालमाशानां त्वं निबन्धनम् ।

5 त्वं चामरमरुद्भूमिरेको लोकत्रयायसे ॥”

“तान्येव भूर्भुवःस्वः” इत्यन्ये ।

तदाहुः—“नमस्त्रिभुवनाभोगभृतिग्वेदभरादिव ।

नागनाथाङ्गपर्यङ्कशायिने शार्ङ्गधन्वने ॥”

“महर्जनस्तपःसत्यमित्येतैः सह सप्त” इत्यपरे ।

10 तदाहुः— “संस्तम्भिनी पृथुनितम्बतटैर्धरिच्याः

संवाहिनी जलमुचां चलकेतुहस्तैः ।

हर्षस्य सप्तभुवनप्रथितोत्कीर्त्तः

प्रासादपङ्क्तिरियमुच्छिग्वरा विभाति ॥”

“तानि सप्तभिर्वायुस्कन्धैः सह चतुर्दश” इति केचित् ।

15 तदाहुः— “निरवधि च निराश्रयं च यस्य

स्थितमनुवर्तितकौतुकप्रपञ्चम् ।

प्रथम इह भवान्स कर्ममूर्त्ति-

र्जयति चतुर्दशलोकवल्लिकन्दः ॥”

“तानि सप्तभिः पातालैः सहैकविंशतिः” इति केचित् ।

20 तदाहुः—“हरहासहरावासहरहारनिभप्रभाः ।

कीर्त्तयस्तव लिम्पन्तु भुवनान्येकविंशतिम् ॥”

“सर्वमुपपन्नम्” इति यायावरीयः । अविशेषविवक्षा यदेकयति विशेषविवक्षात्वेनेकयति । तेषु भूलोकः पृथिवी । तत्र सप्त महा-
द्वीपाः ।

25 “जम्बूद्वीपः सर्वमध्ये ततश्च प्लक्षो नाम्ना शाल्मलोऽतः कुशोऽतः ।

क्रौञ्चः शाकः पुष्करश्चैत्यैषां बाह्या बाह्या संस्थितिर्मण्डलीभिः ॥

१ V स्वर्गमृत्यु०. २ V लोकत्रयात्मकः. ३ V भोगवृत्ति०. ४ V शार्ङ्गधन्वने. ५ V स्थितमनुवर्तित०.

लावणो रसमयः सुरोदकः सर्पिषो दधिजलः पयःपयाः ।

खादुवारिरुदधिश्व सप्तमस्तान्परीत्य न इमे व्यवस्थिताः ॥”

“एक एवायं लावणः समुद्रः” इत्येके ।

तदाहुः—“द्वीपान्यष्टादशात्र क्षितिरेपि नवभिर्विस्तृता स्वाङ्गवण्डै-
रेकोऽम्भोधिर्दिगन्तप्रविस्मृतसलिलः प्राज्यमेतत्सुराज्यम् । १

कस्मिन्नप्याजिकेलिव्यतिकरविजयोपाजिते वीरव(च)र्ये
चक्रे पुञ्जेन दातुं तदिदमिति धिया वेधसे यश्चुकोप ॥”

“त्रयः” इत्यन्ये ।

तदाहुः— “आकम्पितक्षितिभृता महता निकामं
हेलाभिभूतजलधिचित्रनयेन यस्य ।
वीर्येण संहतिभिदा विहृतोन्नतेन
कल्पान्तकालविमृतः पवनोऽनुचक्रे ॥”

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यथा वा—“मातङ्गानामभावे मदमलिनमुगैः प्राप्तमाशाकरीन्द्रैः
जाते रत्नापहारे दिशि दिशि ततयो भान्ति चिन्तामणीनाम् ।
छिन्नेषूद्यानवापीनरूपु विरचिताः कल्पवृक्षा रिपूणां
यस्योदश्चत्रिवेलावलयफलभुजां मानसी सिद्धिरासीत् ॥”

15

“चत्वारः” इत्यपरे ।

तदाहुः—“चतुःसमुद्रवेलोर्मिरचितैकावलीलनम् ।
मेरुमण्यद्रिमुल्लङ्घ्य यस्य कापि गतं यशः ॥”

“भिन्नाभिप्रायतया सर्वमुपपन्नम्” इति यायावरीयः । सप्तसमु-20
द्रीवादिनस्तु शास्त्रादनपेता एव ।

तदाहुः—“आगस्त्यचुलुकोच्छिष्टसप्तवारिधिवारिणि ।
मुहूर्त्तं केशवेनापि तदन्तः पूतरायितम् (?) ॥

“कविप्रसिद्धा वाऽविमृष्टपरमार्थं सर्वमुपपन्नम्” (इति या-
यावरीयः ।)

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मध्येजम्बूद्वीपमाद्यो गिरी ।

मेरुर्नाम्ना काश्चनः शैलराजः ।

यो मूर्त्ता(योऽमर्त्या)नामौषधीनां निधानं

यश्चावासः सर्ववृन्दारकाणाम् ॥

१ V प्रष्टमर० २ V पर्याप्तं मे न दातु ३ V विहितो०. ४ V अगस्त्यचुलुकोत्क्षिप्त०.

५ V तरता पूतरायितम्. ६ V adds here this line.

तमेनमवधीकृत्य देवेनाम्बुजजन्मना ।

तिर्यगूर्ध्वमधस्ताच्च विश्वस्य रचना कृता ॥

स भगवान्मेरुराद्यो वर्षपर्वतः । तस्य चतुर्दिशमिलावृतं वर्षम् ।
 तस्योत्तरेण त्रयो वर्षगिरयः, नीलः श्वेतः शृङ्गवांश्च । रम्यकं,
 5 हिरण्मयम्, उत्तराः कुरव इति च क्रमेण त्रीणि तेषां वर्षाणि ।
 दक्षिणेनापि त्रय एव निषधो हेमकूटो हिमवांश्च । हरिवर्षं, किं-
 पुरुषं, भारतमिति च त्रीणि वर्षाणि । तत्रेदं भारतं वर्षम् । अस्य च
 नव भेदाः । इन्द्रद्वीपः, कसेरुमान्, ताम्रपर्णी, गभस्तिमान्, नाग-
 द्वीपः, सौम्यो, गन्धर्वो, वरुणः, कुमारीद्वीपश्चायं नवमः । पञ्चशतानि
 10 जलं, पञ्च स्थलमिति विभागेन प्रत्येकं योजनसहस्रावधयो दक्षिणा-
 त्समुद्रादद्रिराजं हिमवन्तं यावत्परस्परमगम्यास्ते । तान्येतानि यो
 जयति स सम्राडित्युच्यते । कुमारीपुरात्प्रभृति बिन्दुसरोऽवधि योज-
 नानां दशशती चक्रवर्त्तिकक्षेत्रम् । तां विजयमानश्चक्रवर्त्ती भवति ।
 चक्रवर्त्तिचिह्नानि तु—“चक्रं रथो मणिर्भार्या निधिरश्वो गजस्तथा ।
 15 प्रोक्तानि सप्त रत्नानि सर्वेषां चक्रवर्त्तिनाम् ॥”
 अत्र च कुमारीद्वीपे—“विन्ध्यश्च पारियात्रश्च शुक्तिमानृक्षपर्वतः ।
 महेन्द्रसह्यमलयाः सप्तैते कुलपर्वताः ॥”

तत्र विन्ध्यादयः प्रतीतस्वरूपाः । मलयविशेषास्तु चत्वारः ।

तेषु प्रथमः— “आ मूलयष्टेः फणिवेष्टितानां

20 सच्चन्दनानां जननन्दनानाम् ।

कक्कोलकैलामरिचैर्युतानां

जातीतरूणां च स जन्मभूमिः ॥”

द्वितीयः— “यस्योत्तमां मौक्तिककामधेनु-

रूपत्यकामर्चति ताम्रपर्णी ।

25 रत्नेश्वरो रत्नमहानिधानं

कुम्भोद्भवस्तं मलयं पुनाति ॥

तत्र द्रुमा विद्रुमनामधेया
वंशेषु मुक्ताफलजन्म तत्र ।
मदोत्कटैः केसरिकण्ठनादैः
स्फुटन्ति तस्मिन्वनसारवृक्षाः ॥”

तृतीयः—“विलासभूमिः सकलामराणां
पदं नृणां गौर्मुनिपुङ्गवस्य ।
सदाफलैः पुष्पलताप्रवालै-
राश्चर्यमूलं मलयः स तत्र ॥”

चतुर्थः—“सा तत्र चामीकररत्नचित्रैः
प्रासादमालावलीभीविटङ्कैः ।
द्वारार्गलावदसुरेश्वराङ्गा
लङ्केति या रावणराजधानी ॥
प्रवर्तते कोकिलनादहेतुः
पुष्पप्रसूः पञ्चमजन्मदायी ।
तेभ्यश्चतुर्भ्यांऽपि वसन्तमित्र-
मुदङ्गम्वो दक्षिणमातरिश्वा ॥”

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पूर्वापरयोः समुद्रयोर्हिमवद्विन्ध्ययोश्चान्तरमार्यावर्त्तः । तस्मि-
न्चातुर्वर्ण्यं चातुराश्रभ्यं च । तन्मूलश्च सदाचारः । तत्रत्यो व्यवहारः
प्रायेण कवीनाम् ।

तत्र वाराणस्याः पुरतः पूर्वदेशः । यत्राङ्गकलिङ्गकोसलतोसलोत्क-
लमगधमुद्गरविदेहनेपालपुण्ड्रप्राग्ज्योतिषताम्रलिसकमलदमल्लवर्त्तक-
मुद्गरब्रह्मोत्तरप्रभृतयो जनपदाः । बृहद्बृहलोहितगिरिचकोरदुर्दुरनेपा-
लकामरूपादयः पर्वताः । शोणलौहित्या नदी । गङ्गाकरतोयाकपि-
शाद्याश्च नद्यः । लवलीग्रन्थिपर्णकागुरुद्राक्षाकस्तुरिकादीनामुत्पादः ।

माहिष्मत्याः परतो दक्षिणापथः । यत्र महाराष्ट्रमाहिषकाश्म-
कविदर्भकुन्तलकथकैशिकसूर्पारककाश्चाकेरलकाश्चरमुरलवानवासक-
सिंहलचोर्दण्डकपाण्ड्यपल्लवगाङ्गनासिक्यकौङ्गणकोल्लगिरिवल्लार-
(ल)प्रभृतयो जनपदाः । विन्ध्यदक्षिणपादमहेन्द्रमलयमेकलपालम-

१ V पुष्पलताविताने. २ V A परतः. ३ V मलजद. ४ V माहिष्मक. ५ V
वैदर्भ. ६ V चांड. ७ V वेल्ह. A वल्लर.

अरसह्यश्रीपर्वतादयः पर्वताः । नर्मदातापीपयोष्णीगोदावरीकावे-
रीभैमरथीवेणाकृष्णवेणावञ्जुरातुङ्गभद्राताम्रपर्ण्युत्पलावतीरावणग-
ङ्गाद्या नद्यः । तदुत्पत्तिर्मलयोत्पत्त्या व्याख्याता ।

देवसभायाः परतः पश्चाद्देशः । तत्र देवसभसुराष्ट्रदशेरकत्रव-
५ णभृगुकच्छकच्छीयानर्त्तावुदब्राह्मणवाह्यवनप्रभृतयो जनपदाः ।
गोवर्धनगिरिनगरदेवसभमाल्यशिखरावुदादयश्च पर्वताः । सरस्व-
तीश्वभ्रवतीवार्ताघ्नीमहीहिडिंवाद्या नद्यः । करीरपीलुगुगुलुखर्जू-
रकरभादीनामुत्पादः ।

पृथुदकात्परत उत्तरापथः । यत्र शककेकयवोक्लाणहृणवौणायुज-
१० काम्बोजवाह्नीकवह्मवलिम्पाककुलूतकीरतङ्गणतुंषारतुरुष्कवर्बरहरहृ-
रवहृहुकसहुडहंसमार्गरमठकरकण्ठप्रभृतयो जनपदाः । हिमालयक-
लिन्देन्द्रकीलचन्द्राचलादयः पर्वताः । गङ्गासिन्धुसरस्वतीशतद्रुचन्द्र-
भागायमुनेरावतीवितस्ताविपाशाकुहृदेविकाद्या नद्यः । सरलदेवदारु-
द्राक्षाकुङ्कुमचमराजिनसौवीरस्रोतोञ्जनसैन्धववैदर्भ्यतुरङ्गाणामुत्पादः ।
१५ तेषां मध्ये मध्यदेश इति कविच्यवहारः । न चायं नानुगन्ता
शास्त्रार्थस्य ।

यदाहुः—“हिमवद्विन्ध्ययोर्मध्यं यत्प्राग्विनशनादपि ।

प्रत्यगेव प्रयागाच्च मध्यदेशः प्रकीर्तितः ॥”

तत्र च ये देशाः पर्वताः सरितो द्रव्याणामुत्पादश्च तत्प्रसिद्धि-
२० सिद्धमिति न निर्दिष्टम् ।

द्वीपान्तराणां ये देशाः पर्वताः सरितस्तथा ।

नातिप्रयोज्याः कविभिरिति गाढं न चिन्तिताः ॥

“विनशनप्रयागयोर्गङ्गायमुनयोश्चान्तरमन्तर्वेदी(दि) । तदपेक्षया
दिशो विभजेत” इत्याचार्याः । “तत्रापि महोदयं मूलमवधीकृत्य”
२५ इति यायावरीयः । “अनियतत्वादिशामनिश्चितो दिग्विभागः”
इत्येके । तथा हि यो वामनस्वामिनः पूर्वः स ब्रह्मशिलायाः पश्चिमः,
यो गाधिपुरस्य दक्षिणः स कालप्रियस्योत्तर इति । “अवधिनिबन्ध-
नमिदं रूपमितरत्वनियतमेव” इति यायावरीयः । “प्राच्यवाची-
प्रतीच्युदीच्यः चतस्रो दिशः” इत्येके ।

१ V भैमरथीवेणीकृष्णवेणी. २ V ताम्रपर्णापलावती. ३ V हिण्डिवा. ४ V वनायुज-
कम्बोज. ५ V तुवार. ६ V हिमालयजालन्धर.

तदाहुः—“चतमृष्वपि दिक्षु रणे द्विपतः प्रति येन चित्रचरितेन ।

विहितमपूर्वमदक्षिणमपश्चिममनुत्तरं कर्म ॥”

“ऐन्द्री, आग्नेयी, याम्या, नैर्ऋती, वारुणी, वायव्या, कौबेरी, ऐशानी चाष्टौ दिशः” इत्येके ।

तदाहुः—“एकं ज्योतिर्दशौ द्वे त्रिजगति गदितान्यब्जजास्यैश्चतुर्भि- 5

भूतानां पञ्चमं यान्यलमृतुषु तथा पट्सु नानाविधानि ।

युष्माकं तानि सप्त त्रिदशमुनिनुतान्यष्टदिग्भाञ्जि भानो-
र्यान्ति प्राहे नवत्वं दश दधतु शिवं दीधितिनां शतानि ॥”

“ब्राह्मी नागीया च द्वे । ताभ्यां सह दर्शनाः” इत्यपरे ।

तदाहुः—“दशदिक्तदपर्यन्तसीमसङ्कटभूमिके ।

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विषमा स्थूललक्ष्यस्य ब्रह्माण्डग्रामके स्थितिः ॥”

सर्वमस्तु, विवक्षापरतन्त्रा हि दिशामियत्ता । तत्र चित्रास्वात्यन्तरे
प्राची, तदनुसारेण प्रतीची, ध्रुवेणोदीची, तदनुसारेणावाची, अन्तरं पु
विदिशः, ऊर्ध्वं ब्राह्मी. अधस्तान्नागीयेति । द्विविधो व्यवहारः
कवीनां प्राक्सिद्धो विशिष्टस्थानावधिसाध्यश्च । तत्र प्राक्सिद्धे 15
प्राची—

“द्वित्रैव्योम्नि पुराणमौक्तिकमणिच्छायैः स्थितं तारकै-

ज्योत्स्नापानभरालसेन वपुषा सुप्ताश्चकोराङ्गनाः ।

यातोऽस्ताचलचूलमुद्रसमधुच्छत्रच्छविश्चन्द्रमाः

प्राची बालविडाललोचनरुचां जाता च पात्रं ककुप ॥”

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दक्षिणा—“दक्षिणो दक्षिणामाशां यियासुः सोऽधिकं बभौ ।

जिह्वासुर्दक्षिणामाशां भगवानिव भास्करः ॥”

पश्चिमा—

“पश्य पश्चिमदिगन्तलम्बिन्

निर्मितं मितकथे विद्वता ।

दीर्घया प्रतिमया सरोम्भस-

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स्तापनीयमिव सेतुबन्धनम् ॥

उत्तरा—

“अस्त्युत्तरस्यां दिशि देवतात्मा
हिमालयो नाम नगाधिराजः ।
पूर्वापरौ तोयनिधी विगाह्य
स्थितः पृथिव्या इव मानदण्डः ॥”

5 विशिष्टस्थानावधौ तु दिग्विभागे पूर्वपश्चिमौ यथा—

“यादांसि हे चरत संगतगोत्रतन्त्रं
पूर्वेण चन्दनगिरेरुत पश्चिमेन ।
नो चेन्निरन्तरधराधरसेतुसूति-
राकल्पमेष न विरंस्यति वो वियोगः ॥

10 दक्षिणोत्तरौ यथा—“काश्याः पुरो दक्षिणदिग्विभागे
तथोत्तरस्यां दिशि वारिराशेः ।
कर्णान्तचक्रीकृतचारुचापो
रत्या समं साधु वसत्यनङ्गः ॥”

उत्तरादावप्युत्तरदिगभिधानं, अनुत्तरादावप्युत्तरदिगभिधानम् ।

15 तयोः प्रथमम्—“तत्रागारं धनपतिगृहानुत्तरेणास्मदीयं
दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन ।
यस्योद्याने कृतकतनयः कान्तया वर्द्धितो मे
हस्तप्राप्यः स्तवकविनतो बालमन्दारवृक्षः ॥”

द्वितीयम्—“सह्याद्रेरुत्तरे भागे यत्र गोदावरी नदी ।

20 पृथिव्यामिह कृत्स्नायां स प्रदेशो मनोरमः ॥”

एवं दिगन्तरेष्वपि । तत्र देशपर्वतनद्यादीनां दिशां च यः क्रमस्त-
नैव निबध्नीयात् । साधारणं तृभयत्रं लोकप्रसिद्धितश्च ।

तद्ब्रह्मणियमः । तत्र पौरस्त्यानां श्यामो वर्णः, दाक्षिणात्यानां
कृष्णः, पाश्चात्यानां पाण्डुः, उदीच्यानां गौरः, मध्यदेश्यानां
25 कृष्णः श्यामो गौरश्च ।

पौरस्त्यश्यामता—“श्यामेष्वङ्गेषु गौडीनां सूत्रहारैकहारिषु ।
चक्रीकृत्य धनुः पौष्पमनङ्गो बल्लु वल्गति ॥”

दाक्षिणात्यकृष्णता—“इदं भासां भर्तुर्दुतकनकगोलप्रतिकृति
क्रमान्मन्दज्योतिर्गलति नभसो बिम्बवलयम् ।
अथैष प्राचीतः सरति मुरलीगण्डमलिन-
स्तरुच्छायाचक्रैः स्तवकित इव ध्वान्तविसरः ॥”

पाश्चात्यपाण्डुता—“शाग्वस्मेरं मधुकवलनाकेलिलोलेक्षणानां 5
भृङ्गस्त्रीणां वकुलमुकुलं कुन्तलीभावमेति ।
किं चेदानीं यवनतरुणीपाण्डुगण्डस्थलीभ्यः
कान्तिः स्तोकं रचयति पदं नागवल्लीच्छदेषु ॥”

उदीच्यगौरता—“पुष्पैः सम्प्रति काञ्चनारतरवः प्रत्यङ्गमालिङ्गिताः
बालहीकीटशानत्रणारुणतरैः पत्रैरशोकोऽर्चितः । 10
जातं चम्पकमप्युदीच्यललनालावण्यचौर्यक्षमं
मात्रिष्टैर्मकुलैश्च पाटलतरोरन्यैव काचिल्लिपिः ॥”

यथा वा—“काश्मीरीगात्रलेखासु लोलह्लावण्यवीचिषु ।
द्रावयित्वेव विन्यस्तं स्वर्णं षोडशवर्णकम् ॥”

मध्यदेश्यकृष्णता यथा— 15
“युधिष्ठिरक्रोधवहेः कुरुवंशैकदाहिनः ।
पाञ्चालीं ददृशुः सर्वे कृष्णां धूमशिखामिव ॥”

तद्वन्मध्यदेश्यश्यामता । न च कविमार्गे श्यामकृष्णयोः पाण्डु-
गौरभोर्वा महान्विशेष इति कविसमयेष्ववोचाम ।

मध्यदेश्यगौरता— 20
“तव नवनवनीतपिण्डगौरै प्रतिफलदुत्तरकोसैलेन्द्रपुत्र्याः ।

अवगतमलिके मृगाङ्गविम्बं मृगमदपत्रनिभेन लाञ्छनेन ॥”

विशेषस्तु पूर्वदेशे राजपुत्र्यादीनां गौः पाण्डुर्वा वर्णः । एवं
दक्षिणदेशेऽपि ।

तत्र प्रथमः—“कपोले जानक्याः करिकलभदन्तद्युतिमुषि 25
स्वरस्मेरः स्फारोद्भुमरपुलकं वक्रकमलम् ।

मुहुः पश्यञ्छृण्वन्रजनिचरसेनाकलकलं
जटाजूटग्रन्थि द्रढयति रघूणां परिवृढः ॥”

द्वितीयः—“तासां माधवपत्नीनां सर्वासां चन्द्रवर्चसाम् ।
शब्दविद्येव विद्यानां मध्ये जज्वाल रुक्मिणी ॥”

5 एवमन्यदपि यथासम्भवमभ्यूह्यम् ।

निगदितनयविपरीतं देशविरुद्धं वदन्ति विद्वांसः ।
तत्परिहार्यं यत्नात्तदुदाहृत्यस्तु दोषेषु ॥
इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।
यस्तु जिगीषत्यधिकं पश्यतु मञ्जुवनकोशमसौ ॥

10 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
देशविभागः सप्तदशोऽध्यायः ॥

अष्टादशोऽध्यायः कालविभागः ।

कालः काष्ठादिभेदभिन्नः । तथा च—

काष्ठा निमेषा दश पञ्च चैव त्रिंशच्च काष्ठाः कथिताः केलेति ।
15 त्रिंशत्कलश्चैव भवेन्मुहूर्त्तस्तैस्त्रिंशता रात्र्यहनी समेते ॥

ते च चैत्राश्वयुजमासयोर्भवतः । चैत्रात्परं प्रतिमासं मौहूर्त्तिकी
दिवसवृद्धिः निशाहानिश्च त्रिमास्याः; ततः परं मौहूर्त्तिकी निशा-
वृद्धिः दिवसहानिश्च । आश्वयुजात्परतः पुनरेतदेव विपरीतम्
राशितो राश्यन्तरसङ्क्रमणमुष्णभासो मासः, वर्षादि दक्षिणायनं
20 शिशिराद्युत्तरायणं द्ययनः संवत्सर इति सौरं मानम् । पञ्चद-
शाहोरात्रः पक्षः । वर्द्धमानसोमः शुक्लो, वर्द्धमानकृष्णिमा कृष्ण
इति पित्र्यं मासमानम् । अमुना च वेदोदितः कृत्स्नोऽपि क्रिया
कल्पः । पित्र्यमेव व्यत्ययितपक्षं चान्द्रमसम् । इदमार्यावर्त्तवासि-
नः कवयश्च मानमाश्रिताः । एवं च द्वौ पक्षौ मासः । द्वौ मासा
25 वृत्तुः । षण्णामृतूनां परिवर्त्तः संवत्सरः । स च चैत्रादिरिति

दैवज्ञाः, श्रवणादिरिति लोकयात्राविदः । तत्र नभा नभस्यश्च वर्षाः, इष ऊर्जश्च शरत्, सहः सहस्यश्च हेमन्तः, तपस्तपस्यश्च शिशिरः, मधुर्माधवश्च वसन्तः, शुक्रः शुचिश्च ग्रीष्मः । तत्र “वर्षासु पूर्वो वायुः” इति कवयः । “पाश्चात्यः, पौरस्त्यस्तु प्रतिहन्ता” इत्याचार्याः ।

तदाहुः—“पुरोवाता हता प्रावृट् पश्चाद्वाता हता शरत्” इति ।

तदाहुः—“प्रावृष्यम्भोभृताम्भोदभरनिर्भरमम्बरम् ।

कादम्बकुसुमामोदा वायवो वान्ति वारुणाः ॥”

“वस्तुवृत्तिरतन्नं, कविसमयः प्रमाणम्” इति यायावरीयः ।

तदाहुः—“पौरस्त्यस्तोयदर्त्तोः पवन इव पतन्पावकस्येव धूमो विश्वस्येवादिसर्गः प्रणव इव परं पावनं वेदराशेः । सन्ध्यानृत्तोन्सवेच्छोरिव मदनरिपोर्नन्दनान्दीनिनादः सौरस्याग्रे सुभ्रं वो वितरतु विनतानन्दनः स्यन्दनस्य ॥” 10

शरद्यनियतदिको वायुर्यथा—

“उषःसु ववुराकृष्टजडावश्यायशीकराः ।

शोफालीकलिकाकोशकषायामोदिनोऽनिलाः ॥” 15

“हेमन्ते पाश्चात्यो वायुः” इत्येके । “उदीच्य” इत्यपरे ।

“उभयमपि” इति यायावरीयः । तयोः पाश्चात्यः—

“भञ्जनभूर्जद्रुमालीस्तुहिनगिरिनटेपृङ्गतास्त्वक्करालाः

रेवाम्भःस्थूलवीचीचयचकितचलच्चातकान् व्याधुनानः ।

पाश्चात्यो वाति वेगाद्गतुहिनशिलाशीकरासारवर्षी

मातङ्गक्षुण्णसान्द्रस्रुतसरलतरत्सारसारी समीरः ॥” 20

उदीच्यः—

“लम्पाकीनां किरन्तश्चिकुरविरचनां रं गङ्गासयन्तः

चुम्बन्तश्चन्द्रभागासलिलमविकलं भूर्जकाऽऽकचण्डाः ।

एते कस्तूरिकैणप्रणयसुरभयो वल्लभा बालहवीनां

कौलूतीकेलिकाराः परिचयितहिमं वायवो वान्युदीच्याः ॥” 25

शिशिरेऽपि हेमन्तवदुदीच्यः पाश्चात्यो वा । वसन्ते दक्षिणः ।
तदुक्तम्—

“धुन्वल्लङ्कावनालीर्मुहुरलकलता लासयन्केरलीना-
मन्ध्रीधम्मिल्लबन्धान्सपदि शिथिलयन्वेल्लयन्नागवल्लीः ।

5 उद्दामं दाक्षिणात्यो म(मि)लितमलयजः सारथिर्मीनकेतोः
प्राप्तः सीमन्तिनीनां मधुसमयसुहृन्मानचौरः समीरः ॥”

“अनियतदिक्को वायुर्ग्रीष्मे” इत्येके । नैर्ऋतः” इत्यपरे । “उभय-
मपि” इति यायावरीयः । तत्र प्रथमः—

“वात्याचक्रकचुम्बिताम्बरभुवः स्थूला रजोदण्डकाः

10 संग्रथन्ति भविष्यदभ्रपटलस्थूणावितर्कं नभः ।

किं चान्यन्मृगतृष्णिकाम्बुविसरैः पात्राणि वीतार्णसां

सिन्धूनामिह सूत्रयन्ति दिवसेष्ववागामिनीं सम्पदम् ॥”

द्वितीयः—“सोऽयं करैस्तपति वह्निमयैरिवार्कः

साङ्गारविस्तरभरेव धरा समग्रा ।

15 वायुः कुकूलमिव वर्षति नैर्ऋतश्च

काशीनवैरिव शरैर्मदनश्च हन्ति ॥”

किञ्च—

“गर्भान्बलाकासु निवेशयन्तो वंशाङ्कुरान्स्वैर्निनदैः सृजन्तः ।

रजोऽम्बुदाः प्रावृषि मुद्रयन्तो यात्रोद्यमं भूमिभृतां हरन्ति ॥

20 स सल्लकीसालशिलीन्ध्रयूथीप्रसूनदः पुष्पितलाङ्गलीकः ।

दग्धोर्वरासुन्दरगन्धबन्धुरर्घ्यलयं वारिमुचाप्रनेहा ॥

वनानि नीलीदलमेचकानि धाराम्बुधौता गिरयः स्फुरन्ति ।

पूराम्भसा भिन्नतटास्तटिन्यः सान्द्रेन्द्रगोपानि च शाद्वलानि ॥

चकोरहर्षी यतिचारचौरो वियोगिनीवीक्षितनाथवर्त्मा ।

25 गृहान्प्रति प्रस्थितपान्थसार्थः कालोऽयमाध्मातनभाः पयोदैः ॥

या केलियात्रा करिकामिनीभिर्या तुङ्गहर्म्याग्रविलासशय्या ।

चतुःसमं यन्मृगनाभिगर्भं सा वारिदत्ताः प्रथमातिथेयी ॥

चलचटुलचातकः कृतकुरङ्गरागोदयः
 सदर्दुररवोद्यमो मदभरप्रगल्भोरगः ।
 शिखण्डिकुलताण्डवामुदितमदुकङ्काहयो
 वियोगिषु घनागमः स्मरविषं विषं मुञ्चति ॥
 दलत्कुटजकुञ्जलः स्फुटितनीपपुष्पोत्करो
 धवप्रसववान्धवः प्रचितमञ्जरीकार्जुनः ।
 कदम्बकलुषाम्बरः कलितकेतकीकोरक-
 श्रलन्निचुलसञ्चयो हरति हन्त घर्मालयः ॥”
 वर्षाः ॥

“द्रागंग(क्त)र्जयन्ती विमदान्मयूरान्प्रगल्भयन्ती कुररद्विरेफान् । 10
 शरत्समभ्येति विकास्य पद्मानुन्मीलयन्ती कुमुदोत्पलानि ॥
 सा भाति पुष्पाणि निवेशयन्ती बन्धूकवाणासनकुङ्कुमेषु ।
 शेफालिकासप्तलाशकाशभाण्डीरसौगन्धिकमालतीषु ॥
 सखञ्जरीटा सपयःप्रसादा सा कस्य नो मानसमाच्छिनत्ति ।
 कादम्बकारण्डवचक्रवाकससारसकौश्वकुलानुयाता ॥ 15
 उपानयन्ती कलहंसयूथमगस्त्यदृष्ट्या पुनती पयांसि ।
 मुक्तासु शुभ्रं दधती च गर्भं शरद्विचित्रैश्चरितैश्चकास्ति ॥
 क्षितिं खनन्तो वृषभाः खुराग्रै रोधो विषाणैर्द्विरदा रदन्तः ।
 शृङ्गं त्यजन्तो रुरवश्च जीर्णं कुर्वन्ति लोकानवलोकनोत्कान् ॥
 अत्रावदातद्युति चन्द्रिकाम्बु नीलावभासं च नभः समन्तात् ॥ 20
 सुरैर्भवीथी दिवसावतारो जीर्णाश्रखण्डानि च पाण्डुराणि ॥
 महानवम्यां निखिलास्त्रपूजा नीराजना वाजिभटद्विपानाम् ।
 दीपालिकायां विविधा विलासा यात्रोन्मुखैरत्र नृपैर्विधेयाः ॥
 व्योम्नि तारतरतारकोत्करः स्यन्दनप्रचरतामा मही ।
 भास्करः शरदि दीप्रदीधितिर्बुध्यते च सह माधवः सुरैः ॥ 25

केदार एव कलमाः परिणामनम्राः

प्राचीनमामलकमर्धति पाकनीलम् ।

१ V B प्रोन्मादयन्ती. V C प्रोन्मोदयन्ती. २ V B & V C विशेषयन्ती. ३ V सुरै-
 भवीथी दिवि सावतारा. ४ V B & V C जीर्णाश्रखण्डानि.

एवार्कं स्फुटननिर्गतगर्भगन्ध-
 मल्लीभवन्ति च जरत्रपुसीफलानि ॥
 गेहाजिरेषु नवशालिकणावपात-
 गन्धानुभावसु भगेषु कृषीवलानाम् ।
 5 आनन्दयन्ति मुसलोल्लसनावधूत-
 पाणिस्खलद्वलयपद्धतयो वधूद्वयः ॥
 तीक्ष्णं रविस्तपति नीच इवाचिराद्वयः
 शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
 तोयं प्रसीदति मुनेरिव धर्मचिन्ता
 10 कामी दरिद्र इव शोषमुपैति पैङ्गम् ॥
 नद्यो वहन्ति कुटिलक्रमयुक्तशुक्ति-
 रेग्वाङ्कबालपुलिनोदरसुप्तकूर्माः ।
 अस्यां तरङ्गितनुतोयपलायमान-
 मीनानुसारिव कदत्तकरालफालाः ॥
 15 अपङ्किततटावटः शफरफाण्टफालोज्ज्वलः
 पतत्कुररकातरभ्रमददभ्रमीनार्भकः ।
 लुठत्कमठसैकतश्चलबकोटवाचाटितः
 सरित्सलिलसंचयः शरदि मेदुरः सीदति ॥”
 शरत् ॥

20 “द्वित्रिमुचुकुन्दकलिकस्त्रिचतुरमुकुलः क्रमेण लवलीषु ।
 पञ्चषफलिनीकुसुमो जयति हिमर्तुर्नवावतरः ॥
 पुन्नागरोध्रप्रसवावतंसा वामभ्रुवः कञ्चुककुञ्चिताङ्ग्यः ।
 वक्रोल्लसत्कुङ्कुमसिक्थैकाङ्काः सुगन्धतैलाः कवरीर्वहन्ति ॥
 यथा यथा पुष्यति शीतकालस्तुषारचूर्णोत्करकीर्णवातः ।
 25 तथा तथा यौवनशालिनीनां कवोष्णतामत्र कुचा लभन्ते ॥
 वराहबर्ध्वाणि नवौदनानि दधीनि सन्नद्धशरणि चात्र ।
 सुकोमलाः सर्षपकन्दलीश्च भुक्त्वा जनो निन्दति वैद्यविद्याम् ॥

१ V चित्तं. २ V मेघः. ३ V दन्त. ४ V सिक्थकाङ्काः. ५ B वर्ष्मा. A वप्राणि.
 ६ V ०रसानि.

अश्रोपचारः सलिलैः कवोष्णैर्यत्किञ्चिदत्र खदतेऽन्नपानम् ।
सुदुर्भगामत्र निपीड्य शेते खस्यस्तु नित्यं तुहिनर्त्तवेऽस्मै ॥
विमुक्तवर्हा विमदा मयूराः प्ररूढगोधूमयवा च सीमा ।
व्याघ्रीप्रसूतिः सलिलं सबाष्पं हेमन्तलिङ्गानि जयन्त्यमूनि ॥

सशमीधान्यपाकानि क्षेत्राण्यत्र जयन्ति च ।

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त्रिशङ्कुतिलका रात्र्यः पच्यन्ते लवणानि च ॥

उद्यानानां मूकपूँस्कोकिलत्वं भृङ्गस्त्रीणां मौनमुद्रा मुग्धेषु ।
मन्दोद्योगा पत्रिणां व्योमयात्रा हेमन्ते स्यात्सर्पदर्पक्षयश्च ॥
कर्कन्धूनां नागरङ्गीफलानां पाकोद्रेकः खाण्डवोप्याविरस्ति ।
कृष्णेक्षूणां पुण्ड्रकाणां च गर्भे माधुर्यश्रीर्जायते चाप्यपूर्वा ॥ 10
येषां मध्येमन्दिरं तल्पसम्पत् पार्श्वे दाराः स्फारतारुण्यताराः ।
लीलावह्निर्निहुतोद्दामधूमस्ते हेमन्तं ग्रीष्मशेषं विदन्ति ॥”

इति हेमन्तः । हेमन्तधर्मः(र्मा) शिशिरः ।

विशेषस्तु—“रात्रिर्विचित्रसुरतोचितयामदैर्घ्या

चण्डो मरुद्वहति कुङ्कुमपङ्कसाध्यः ।

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तल्पस्थितिर्द्विगुणतूलपटा किमन्य-

दर्धन्ति चात्र विततागुरुधूपधूमाः ॥

आश्लेषिणः पृथुरतक्लमपीतशीत-

मायामिनीं घनमुदो रजनीं युवानः ।

ऊर्वोर्मुहुर्वलनबन्धनसंधिलोल-

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पादान्तसंवलिततूलपटाः स्वपन्ति ॥

पानेऽम्भसोः सुरसनीरसयोः भाति

स्पर्शक्रियासु तुहिनानलयोर्न चात्र ।

नो दुर्भगासुभगयोः परिरम्भणे च

नो सेवने च शशिभास्करयोर्विशेषः ॥

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पुष्पक्रिया मरुबके जलकेलिनिन्दा
कुन्दान्यशेषकुसुमेषु धुरि स्थितानि ।
सौभाग्यमेणतिलकाद्भजतेऽर्कबिम्बं
काले तुषारिणि दहन्ति च चन्दनानि ॥

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सिद्धार्थयष्टिषु यथोत्तरहीयमान-
सन्तानभिन्नघनसूचिपरम्परासु ।
द्वित्रावशेषकुसुमासु जनिक्रमेण
पाकक्रमः कपिशिमानमुपादधाति ॥

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उदीच्यचण्डानिलताडितासु
सुलीनमीनासु जलस्य मूले ।
नालावशेषाब्जलताखिदानीं
विलासवापीषु न याति दृष्टिः ॥

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माद्यन्मतङ्गः पृषतैकतोषी
पुष्पद्वराहो धृतिमल्लुलायः ।
दरिद्रनिन्द्यः सधनैकवन्द्यः
स एष कालः शिशिरः करालः ॥

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अभिनववधूरोषखादुः करीषतनूनपा-
दसरलजनाश्लेषकूरस्तुषारसमीरणः ।
गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवे-
र्विरहिवनितावक्रौपम्यं बिभर्त्ति निशाकरः ॥
स्त्रियः प्रकृतिपित्तलाः कथितकुङ्कुमालेपनै-
र्नितम्बफलकस्तनस्थलभुजोरुमूलादिभिः ।
इहाभिनवयौवनाः सकलरात्रिसंश्लेषितै-
र्हरन्ति शिशिरज्वरारतिमतीव पृथ्वीमपि ॥”

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शिशिरः ॥

“चैत्रे मदर्द्धिः शुक्सारिकाणां
हारीतदात्यूहमधुव्रतानाम् ।

पुंस्कोकिलानां सहकारबन्धुः
मदस्य कालः पुनरेष एव ॥
मनोऽधिकं चात्र विलासलास्ये
प्रेङ्खासु दोलासु च सुन्दरीणाम् ।
गीते च गौरीचरितावतंसे
पूजाप्रपञ्चे च मनोभवस्य ॥

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पुंस्कोकिलः कूजति पञ्चमेन
बलाद्विलासा युवतौ स्फुरन्ति ।
स्मरो वसन्तेऽत्र नवैः प्रसूनैः
खचापयष्टेर्घटनां करोति ॥

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पिनद्धमाहारजनांशुकानां
सीमन्तसिन्दूरजुषां वसन्ते ।
स्मरीकृते प्रेयसि भक्तिभाजां
विशेषवेषः स्वदते बधूनाम् ॥

अयं प्रसूनोदुरकर्णिकारः

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पुष्पप्रपञ्चार्चितकाञ्चनारः ।
विजृम्भणाकोविदकोविदारः
कालो विकाशोद्यतसिन्दुवारः ॥

रोहीतकाम्रातककिङ्किराता
मधूकमोचाः सह माधवीभिः ।
जयन्ति शोभाञ्जनकश्च शाखी
सकेसरैः पुष्पभरैर्वसन्ते ॥

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यो माधवीमुकुलदृष्टिषु वेणिबन्धः
यः कोकिलाकलरुते कथने च लाभः ।
पूजाविधिर्दमनकेन च यः स्मरस्य
तस्मिन्मधुः स भगवान्गुरुरङ्गनानाम् ॥

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नालिङ्गितः कुरवकस्तिलको न दृष्टो
 नो ताडितश्च चरणैः सुदृशामशोकः ।
 सिक्तो न वक्रमधुना बकुलश्च चैत्रे
 चित्रं तथापि भवति प्रसवावकीर्णः ॥

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चैत्रे चित्रौ रक्तनीलावशोकौ
 खर्णाशोकस्तत्तृतीयश्च पीतः ।
 जैत्रं तत्रं तत्प्रसूनान्तरेभ्यः
 चेतोयोनेः भूर्भुवःखस्त्रयेऽपि ॥
 गूवाकानां नालिकेरदृमाणां
 हिन्तालानां पाटलीकिंशुकानाम् ।
 खर्जूरानां ताडताडीतरूणां
 पुष्पापीडन्यासहेतुर्वसन्तः ॥

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वसन्तः ॥

विकाशकारी नवमल्लिकानां
 दलच्छिरीषप्रसवाभिरामः ।
 पुष्पप्रदः काञ्चनकेतकीनां
 ग्रीष्मोऽयमुल्लासितधातकीकः ॥

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खजूरजम्बूपनसाग्रमाच-
 प्रियालपूगीफलनालिकेरैः ।

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ब्रन्द्वानि खेदालसतांभु(म)पास्य
 रतानुसन्धानमिहाद्रियन्ते ॥

स्रोतांस्यनम्भांसि सकूपकानि
 प्रपाः कठोरेऽहनि पान्थपूर्णाः ।
 शुचौ समभ्यर्थि(र्धि)तसक्तुपाने
 प्रगे च सायं च वहन्ति मार्गाः ।

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यत्कायमानेषु दिनार्द्धनिद्रा
 यत्स्नानकेलिर्दिवसावसाने ।

यद्रात्रिशेषे सुरतावतारः
 स मुष्टियोगो घनघर्ममाथी ॥
 या चन्द्रिका चन्दनपङ्कहृद्या
 या जालमार्गानिलवीचिमाला ।
 या तालवृन्तैरुदविन्दुवृष्टि-
 र्जलाञ्जलिं सा शुचये ददाति ॥
 कर्पूरचूर्णं सहकारभङ्ग-
 स्ताम्बूलमार्द्रकमुकोपहृतम् ।
 हाराश्च तारास्तनुवस्त्रमेत-
 न्महारहस्यं शिशिरक्रियायाः ॥
 मुक्तालताश्चन्दनपङ्कदिग्धा
 मृणालहारानुसृता जलार्द्राः ।
 स्रजश्च मौलौ स्मि(सि)नचम्पकानां
 ग्रीष्मेऽपि सोऽयं शिशिरावतारः ॥”

अत्र हि—“पच्यन्त इव भूतानि ताप्यन्त इव पांसवः ।
 कथ्यन्त इव तोयानि ध्मायन्त इव चाद्रयः ॥
 ऐणाः स्थलीषु मृगतृष्णिकया हियन्ते
 स्रोतस्तनुत्वजनिता जलवेणिवन्धाः ।
 ताम्यत्तिमीनि च सरांसि जलस्य शोषा-
 दुच्चारघट्टघटिकावल्याश्च कूपाः ॥

करभाः शरभाः सरासभा
 मदमायान्ति भजन्ति विक्रियाम् ।
 करवीरकरीरपुष्पिणीः
 स्थलभूमीरधिरुह्य चासते ॥
 सहकाररसार्चिता रसाला
 जलभक्तं फलपानकानि मन्थाः ।

मृगलावरसाः शृतं च दुग्धं
स्मरसञ्जीवनमौषधं निदाघे ॥

जडचन्दनचारवस्तरुण्यः

सजलाद्राः सहतारहारमालाः ।

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कदलीदलतल्पकल्पनस्थाः

स्मरमाहूय निवेशयन्ति पार्श्वे ॥

ग्रीष्मे चीरीनादवन्तो वनान्ताः

पङ्काभ्यक्ताः सैरिभाः सेभकोलाः ।

लोलजिह्वाः सर्पसारङ्गवर्गा

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मूलस्रस्तैः पत्रिणश्चांसदेशैः ॥

हर्म्यं रम्यं चन्द्रिकाधौतपृष्ठं

कान्तोच्छिष्टा वारुणी वारिमिश्रा ।

मालाः कण्ठे पाटलामल्लिकानां

सद्यो ग्रीष्मं हन्त हेमन्तयन्ति ॥

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ग्रीष्मः ॥

चतुरवस्थश्च ऋतुरूपनिबन्धनीयः । तद्यथा—सन्धिः, शैशवं, प्रौ-
ढिः, अनुवृत्तिश्च । ऋतुद्वयमध्यं सन्धिः । शिशिरवसन्तसन्धिर्यथा—

“च्युतसुमनसः कुन्दाः पुष्पोद्गमेष्वलसा द्रुमा
मनसि च गिरं गृह्णन्तीमे गिरन्ति न कोकिलाः ।

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अथ च सवितुः शीतोल्लासं लुनन्ति मरीचयो
न च जरठतामालम्बन्ते क्लमोदयदायिनीम् ॥”

वसन्तशैशवम्—

“गर्भग्रन्थिषु वीरुधां सुमनसो मध्येऽङ्कुरं पल्लवा
वाञ्छामात्रपरिग्रहः पिकवधूकण्ठोदरे पञ्चमः ।

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किं च त्रीणि जगन्ति जिष्णु दिवसैर्द्वित्रैर्मनोजन्मनो
देवस्यापि चिरोज्झितं यदि भवेद्भ्यासवश्यं धनुः ॥”

वसन्तप्रौढिः—

“साम्यं सम्प्रति सेवते विचकिलं पाण्मासिकैर्मौक्तिकैः
कान्तिं कर्षति काञ्चनारकुसुमं माञ्जिष्ठधौतात्पटात् ।
हृणीनां कुरुते मधूकमुकुलं लावण्यलुण्ठाकतां
लादीनाभिनिभं चकास्ति च पतद्गुन्ताग्रतः केसरम् ॥”

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अतिक्रान्तर्तुलिङ्गं यत्कुसुमाद्यनुवर्त्तते ।

लिङ्गानुवृत्तिं तामाहुः सा ज्ञेया काव्यलोकतः ॥

वर्षासु ग्रीष्मलिङ्गाब्जविकासानुवृत्तिः ।

यथा—“स्वं वस्ते कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलं

चर्चा पारयतीव दर्दुरकुलं कोलाहलैरुन्मदम् ।

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गन्धं मुञ्चति सिक्तलाजसदृशं वर्षेण दग्धा स्थली

दुर्लक्ष्योऽपि विभाव्यते कमलिनीहासेन भासां पतिः ॥”

एवमन्येऽपि ।

किञ्च—ग्रैष्मिकसमयविकासी कथितो धूलीकदम्ब इति लोके ।

जलधरसमयप्राप्तौ स एव धाराकदम्बः स्यात् ॥

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यथा— “धूलीकदम्बपरिधूसरदिङ्मुखस्य

रक्तच्छटासुरशरासनमण्डनस्य ।

दीप्तायुधाशनिमुचो ननु नीलकण्ठ

नोत्कण्ठसे समरवारिधरागमस्य ॥”

जलसमयजायमानां जातिं यां कर्हमीति निगदन्ति ।

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सा शरदि महोत्सविनी गन्धान्वितषट्पदा भवति ॥

यथा—“स्थूलावश्यायविन्दुद्यु(दु)तिदलितवृहत्कोरकग्रन्थिभाजो

जाल्या जालं लतानां जरठपरिमल्लः नानां जजृम्भे ।

नानाहंसोपधानं सपदि जलान्धेष्वोत्ससर्पापरस्य

ज्योत्स्नाशुक्लोपधानं शयनमिव शशी नागभोगाङ्गमम्भः ॥ 25

स्तोकानुवृत्तिं केतव्या अपि केचिदिच्छन्ति ।

यथा— “असूच्यत शरत्कालः केतकीधूलिधूसरैः ।
पद्मातात्रैर्नवायातश्चरणैरिव वासरैः ॥”

शरद्भवानामनुवृत्तिरत्र
वाणासनानां सकुरुण्टकानाम् ।
हेमन्तवक्त्रे यदि दृश्यतेऽपि
न दृश्यते बन्धविधिः कवीनाम् ॥

हेमन्तशिशिरयोरैक्ये सर्वलिङ्गानुवृत्तिरेव । उक्तञ्च—“द्वादश-
मासः संवत्सरः, पञ्चर्तवो हेमन्तशिशिरयोः समासेन” [इति] ।

मरुबकदमनकपुन्नागपुष्पलिङ्गानुवृत्तिभिः सुरभिः ।

रचनीयश्चित्रश्रीः किञ्चित्कुन्दानुवृत्त्या च ॥

यथा—“गेहे वाहीकयूनां वहति दमनको मञ्जरीकर्णपूरा-
नुन्मादः पामरीणां मरुति मरुबकामोदिनि व्यक्तिमेति ।
सद्योभङ्गानुसारसुतसुरभिसिराशीकरः साहकारः
सर्पन्नम्भःशरावे रचयति च रसो रेचकीचन्द्रकाणि ॥”

यथा वा—“कुन्दे मन्दस्तमाले मुकुलिनि विकलः कातरः किङ्किराते
रक्ताशोके सशोकश्चिरमतिविकचे चम्पके कुञ्चिताक्षः ।
पान्थः खेदालसोऽपि श्रवणकटुरदच्चक्रमभ्येति धुन्वन्
सोत्कण्ठः षट्पदानां नवमधुपदलीलम्पटं कर्पटेन ॥”

यथा वा—“धुनानः कावेरीपरिसरभुवश्चन्दनतरून्
मरुन्मन्दः कुन्दप्रकरमकरन्दानवकिरन् ।
प्रियक्रीडाकर्षच्युतकुसुममामूलसरलं
ललाटे लाटीनां लुठितमलकं ताण्डवयति ॥”

एवमन्याऽप्यनुवृत्तिः ।

विचकिलकेसरपाटलिचम्पकपुष्पानुवृत्तयो ग्रीष्मे ।

तत्र च तुहिनर्तुभवं मरुबकमपि केचिदिच्छन्ति ॥

यथा—“कर्णे स्मेरं शिरीषं शिरसि विचकिलस्त्रगलताः पाटलिन्यः
कण्ठे मार्णालहारो वलयितमसिताम्भोजनालं कलान्योः ।
सामोदं चन्दनाम्भः स्तनभुवि नयने म्लानमाञ्जिष्ठपृष्ठे
गात्रं लोलज्जलार्द्रं जयति मृगदृशां ग्रैष्मिको वेष एषः ॥”

यथा च—“अभिनवकुशसूचिस्पर्द्धिं कर्णे शिरीषं
मरुचकपरिवारं पाटलादाम कण्ठे ।
स तु सरसजलाद्रांन्मीलितः सुन्दरीणां
दिनपरिणतिजन्मा कोऽपि वेषश्चकास्ति ॥”

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एवमुदाहरणान्तराणि ।

ऋतुभववृत्त्यनुवृत्ती दिङ्मात्रेणात्र सूचिते सन्तः ।
शेषं स्वधिया पश्यन् नामग्राहं कियद्भ्रमः ॥
देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य ।
तन्न तथा बध्नीयात्कविबद्धमिह प्रमाणं नः ॥
शोभान्योगन्धरसैः फलार्चनाभ्यां च पुष्पमुपयोगि ।
षोढा दर्शितमेतत्स्यात्सप्तममनुपयोगि [तथा] ॥

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यथा—

यत्प्राचि मासे कुसुमं निबद्धं
तदुत्तरे बालफलं विधेयम् ।
तदग्रिमे प्रौढिधरं च कार्यं
तदग्रिमे पाकपरिष्कृतं च ॥
द्रुमोद्भवानां विधिरेष दृष्टो
बल्लीफलानां न महाननेहा ।
तेषां द्विमासावधिरेव कार्यः
पुष्पे फले पाकविधौ च कालः ॥

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अन्तर्व्याजं बह्विव्याजं बाह्यान्तर्व्याजमेव च ।
सर्वव्याजं बहुव्याजं निर्व्याजं च तथा फलम् ॥

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लकुचाद्यन्तव्याजं तथा बहिव्याजमत्र मोचादि ।
 आम्राद्युभयव्याजं सर्वव्याजं च ककुभादि ॥
 पनसादि बहुव्याजं नीलकपित्थादि भवति निर्व्याजम् ।
 सकलफलानां षोढा ज्ञातव्यः कविभिरिति भेदः ॥

5 एकद्विव्यादिभेदेन सामस्येनाथवा ऋतून् ।
 प्रबन्धेषु निबध्नीयात्क्रमेण व्युत्क्रमेण वा ॥
 न च व्युत्क्रमदोषोऽस्ति कवेरर्थपथस्पृशः ।
 तथा कथा कापि भवेद् व्युत्क्रमो भूषणं यथा ॥
 अनुसन्धानशून्यस्य भूषणं दूषणायते ।
 10 सावधानस्य च कवेर्दूषणं भूषणायते ॥
 इति कालविभागस्य दर्शिता वृत्तिरीदृशी ।
 कवेरिह महान्मोह इह सिद्धो महाकविः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 कालविभागो नाम अष्टादशोऽध्यायः ॥

15 समाप्तमिदं प्रथममधिकरणं कविरहस्यं काव्यमीमांसायाम् ॥

THE KUPPUCHAMMA SASTRI EXPLANATORY RESEARCH

Notes enclosed within square brackets [] belong
to previous Editions

Page I

* [I. 1. अथातः काव्यं मीमांसिष्यामहे Hemicandra has named his work on Nyāya as प्रमाणमीमासा The first sūtra of his work is “अथ प्रमाणमीमासा” For the propriety of the words अथ and मीमासा cf Hemicandra's vitti on the same.

“अथेत्यस्याधिकारार्थेवाच्छास्त्रेणाधिक्रियमाणस्य प्रमत्तयमानस्य प्रमाणस्याभिधानात्सकल-
शास्त्रात्पर्यव्याख्यानेन प्रेषावन्तो बोधिता प्रवर्तिताश्च भवन्ति । आनन्तर्यायौ वाऽथञ्चन्द । शब्द-
काव्यच्छन्दोनुशासनेभ्योऽनन्तरं प्रमाणं मीमास्यत इत्यर्थः । अनेन शब्दानुशासनादिभिरस्यैककर्तृ-
कत्वमाह । अधिकारार्थस्य चाथशब्दस्यान्यार्थनीयमानकुसुमदामजलकुम्भादेर्दर्शनमिव श्रवणं
मङ्गलायापि कल्पत इति । मङ्गले च मति परिपन्थिविप्रविघातादक्षेपेण शास्त्रनिष्ठिरायुष्मच्छ्रोतृकता
च भवति । परमेष्ठिनमस्कारादिकं तु मङ्गलं कृतमपि न निवेदितं लाघवायिना शास्त्रकारेणति ।

प्रकरणेन सशयादिव्यवच्छेदेन मायते परिच्छिद्यते वस्तुतत्त्वं येन तत्प्रमाणम् । प्रमाया साधक-
तमम् । तस्य मीमासोद्देशादिरूपेण पर्यालोचनम् । त्रयी हि शास्त्रस्य प्रवृत्तिरुद्देशो लक्षणं परीक्षा च । तत्र
नामधेयमात्रकीर्तनमुद्देशः यथेदमेव सूत्रम् । उद्दिष्टस्यासाधारणधर्मवचनं लक्षणम् । तद्वेधा सामान्यलक्षणं
विशेषलक्षणं च । सामान्यलक्षणमनन्तरमेव सूत्रम् । विशेषलक्षणं विशदं प्रत्यक्षमिति । विभागस्तु
विशेषलक्षणस्यैवाङ्गमिति न पृथगुच्यते । लक्षितस्येदमित्थं भवति नेत्थमिति न्यायतः परीक्षणं परीक्षा
यथा तृतीयसूत्रम् । पूजितविचारवचनश्च मीमासाशब्दस्तेन न प्रमाणमात्रस्यैव विचारोऽत्राधिकृतः ।
किन्तु तदेकदेशभूतानां दुर्नयनिराकरणद्वारेण परिशोधितमार्गाणां नयनानामपि । “प्रमाणनयनविगमः”
इति हि वाचकमुख्यः । सकलपुरुषार्थेषु सर्वाभिप्रेतस्य सोपायस्य सप्रतिपक्षस्य मोक्षस्य च । एवं हि
पूजितो विचारो भवति । प्रमाणमात्रविचारस्तु प्रतिपक्षनिराकरणपर्यवसायी वाक्यलहमात्रं स्यात् ।
तद्विवक्षायां तु अथ प्रमाणपरीक्षेत्येव कियेत । तत् स्थितमेतत् प्रमाणनयपरिशोधितप्रमेयमार्गं सोपयं
सप्रतिपक्षमोक्षं विवक्षितुं मीमासाग्रहणमकार्याचार्येणेति ॥ १ ॥” For अथातः cf also
“अथातो ब्रह्मजिज्ञासा” ब्र. सू. 1-1-1 and the Bhāṣya.]

I 1. अथातः । Generally original writers in the ūtra style
begin their treatises with the words either अथातः or अथ Āpastamba,
Kanāda, Jaimini and Bādārāyana in their respective sūtra works
use the words अथातः in the beginning while Jaiyādhī begins with
अथ in his works on Yoga and Grammar. Eminent Bhāṣyakāras
such as S'ubarasvāmin, S'ankarācārya and Patañjali interpret the
word अथ generally in two senses, i. e. आनन्तर्य and अधिकार. आनन्तर्य
is meant when अथ is followed by the word अतः and in all other cases
अधिकार. Others believe that the words अथातः joined together in the
beginning of a work, mean nothing but आनन्तर्य. This view, held

by Bhavadāsa and other Vṛttikāras on Jaimini earlier than S'abara (cir. 500 A. D.), has been cited and refuted in the S'loka-vārttika by Kumāṛila (see Kārikās 1. 33, 34, 63)

Prabhākara-bhaṭṭa also, while commenting on S'abara-svāmīn introduces this view of Bhavadāsa and refutes it in his work entitled the Brhatī, saying 'लोके' इत्यादिभाष्यस्याथातः शब्दम्यालौकिकार्थाशङ्कानिवृत्तिः प्रयोजनम् । (1. 1. 1.)

Some Vṛttikāras, such as Rudradatta and others while commenting on the first sūtra अथातो दर्शपूर्णमासौ व्याख्यास्यामः of the Āpastambaśrauta, take the two words अथातः to mean only आनन्तर्य following Bhavadāsa. S'abara-svāmīn, however, refutes this view of Bhavadāsa with care and establishes the meanings of आनन्तर्य for अथ and हेतुभाव for the word अतः in the sūtra अथातो धर्मजिज्ञासा of Jaimini. Other commentators such as Dhūrtasvāmīn, S'ankara-miśra and others, in their works on Āpastamba and Kanāda, take the word अथ to indicate 'Mangala'. But S'ankarācārya in his Bhāṣya on Bādarāyaṇa sūtra disapproves of this and takes अथ to mean only आनन्तर्य, saying अर्थान्तरप्रयुक्त एव ह्यथशब्दः श्रुत्या मङ्गलप्रयोजनो भवति । For other meanings of the word अथ reference may be made to the verses —

मङ्गलानन्तरारम्भप्रश्नकार्थेध्वयो अथ । (Amarakośa 3. 246.)

and

ओङ्कारश्चाथशब्दश्च द्विवेत्तो ब्रह्मण पुरा ।

कण्ठं भित्वा विनिर्यातो तस्मान्माङ्गलिकावुभौ ॥

Rājasekhara also begins his work with the words अथात and this shows that he intends to write his Kāvya-mīmāṃsā in the sūtra style. Here अथ cannot mean अविकार because of the finite verb सीमानिष्ठासहे, as also because it is followed by the word अतः. आनन्तर्य alone, therefore, is better fitted here than अविकार and हेतुभाव for the word अतः. आनन्तर्य obviously connects two events and, therefore, requires a previous event after which the Kāvya-mīmāṃsā may be composed by him. What then is that event after which Rājasekhara composed the Kāvya-mīmāṃsā? The previous event or circumstance in this case can only be suggested as the author himself did not mention it. Many circumstances such as शिष्यप्रश्न, देवताराधन, रसायनादिक्रिया, गुरुपर्वकर्म, etc. are suggested by the commentators of the sūtras of Kanāda, Āpastamba and others after which, they thought the work was composed by their respective authors.

It may be suggested here that गुरुपर्वकम् is to be taken as the previous event required by the word अथ, as Rājaśekhara himself enumerates the teachers of the Kāvya-mīmāṃsā in the sentence beginning with यथोपदिदेश श्रीकण्ठ, etc. In this case, therefore, the word अथ suggests that Rājaśekhara composed the Kāvya-mīmāṃsa after having been taught by his own Guru who was the last in the list of teachers beginning with S'rikantha. This is what is called गुरुपर्वकम्.

A suggestion of this kind is also made by Kumārilabhatta while explaining the word अथ in the sūtra अथातो धर्मजिज्ञासा of Jaimini, and subsequently, the same is rejected by him on the ground that the knowledge of this गुरुपर्वकम् does not help the reader in any way, and that the list of teachers also cannot be taken as entirely accurate. In this connection Pārthasārathi's commentary on Kumārila is noteworthy —

‘‘पर्व अवच्छेद । गुरुपर्वेणा कम् गुरुपर्वकम् । तद्यथा ‘ब्रह्मा प्रजापतये सीमांसां प्रोवाच । सोऽपीन्द्राय । सोऽयादित्याय । स च वसिष्ठाय । सोऽपि पराशराय । पराशर कृष्णटैपायनाय । सोऽपि जैमिनये । स च खोपदेशानन्तरमिमे न्यायं ग्रन्थे निबद्धवान्’ इति । सोऽयमेवंविध सवन्धो निष्फलो निर्हेतुकश्च । नह्यस्मिन् सवन्धे किञ्चिप्रमाणमस्ति’ इति । (Nyāyaraśnākara, p 8)

It is necessary, therefore, to find out a reasonable circumstance which may have preceded the composition of the Kāvya-mīmāṃsā. That circumstance seems to be the composition of other earlier Kāvya's. Here the word अथ seems to indicate that after composing the Kāvya's and Natakas, the author begins composing the Kāvya-mīmāṃsā. It is easy now to understand the meaning of the word अतः. This word indicates वृत्तस्य हेतुभावः. Here वृत्त is काव्यनाटककरण. This is the exact event that precedes the composition of the Kāvya-mīmāṃsa. To explain the necessities of a poet and the method of composition which are treated of in the Kāvya-mīmāṃsā, a writer should first gain experience as a poet and compose several works on different subjects. The words अथ and अतः, therefore, indicate as follows —

अथ=बालरामायणहरविजयसादिदृश्यव्यवकाव्यकरणानन्तरम् ।

अतः=काव्यविचारात्मकसीमासाशास्त्रस्य काव्यकरणानन्तरमेव सुकरत्वाद्धेतो ।

The word अतः can, however, be explained from a different standpoint. This word being derived from अ सर्वानाम्, is used here to mean the desired object (बुद्धिस्थिपरामर्शः). In that case अतः means श्रीकण्ठमारभ्य प्रवृत्तस्य काव्यसीमासाशास्त्रस्योच्छिन्नत्वाद्धेतो । Therefore, the construc-

tion of the further text from यथोपदिदेश to the end of the sentence इत्थङ्कार च प्रकीर्णत्वात् (P. 1. 1. 14.) with this प्रतिज्ञावाक्य appears quite logical and coherent.

1. 1. काव्यम् । This word denotes the purpose of this Mīmāṃsā-śāstra. It is necessary that in the beginning of every work or śāstra the result obtained from such work or śāstra should be stated in order that those who read may readily be interested in it. This practice is observed by all Sūtrakāras Kumārilabhatta explains this in the following Kārikā —

सर्वस्येव हि शास्त्रस्य कर्मणो वाऽपि कस्यचित् । यावत्प्रयोजनं नेके तावत्तत् केन गृह्यते ॥
(S'lokavārttika I. 12.)

1. I. मीमांसिष्यामहे । This verb also indicates that Rājasekhara wrote his work in the sūtra style in the same way as other Śrauta, Gṛhya and Dharmasūtras were written. Basing on one of the two roots माइ or मान, सन् प्रत्यय takes place according to the rule of Pāṇini 3-1-6. and the meaning of the word मीमांसा is to be taken as पूजितविचार. The result obtained from this Mīmāṃsā is काव्यविद्यामिद्धि, just as धर्मज्ञान and ब्रह्मज्ञान are obtained from the पूर्वोत्तरमीमासा ।

1. 1. श्रीकण्ठ etc. Here Rājasekhara intends to record the गुह्यपरम्परा of this Mīmāṃsāśāstra in order to impress that he is not the sole originator of this Śāstra, as also to show the reason why he had to compose this work while the Science had already been well-established by his predecessors. Ś'rikantha and Brahman are considered by the author as the originators of this Mīmāṃsāśāstra in the same way as Pāṇini and Kanāda are said to have obtained the knowledge of their śāstras from Mahādeva, or as Dharma-mīmāṃsā and Bharata's Nāṭyaśāstra are said to have originated from Brahman.

1. 1. परमेष्ठि Ś'rikantha delivered lectures on Kāvya-mīmāṃsā or criticisms on Kāvya to his 61 students headed by Brahman and he, the self-born, also taught the same to his disciples who were born from his mind. These disciples are the sages Bhṛgu and others according to the Vāyupurāṇa (Adh. 65.) and the same statement is made by Rājasekhara following the same Purāṇa on p. 28. 1. 14 of the Kāvya-mīmāṃsā.

[1. 2. चतु षष्ठ्ये शिष्येभ्यः । Cf. ब्रह्मविष्णुरुद्रगुह्यबुहस्पतिभार्गवादिशिष्येषु चतुः-षष्ट्यवुद्दिष्टे वच. पारमेश्वरम् । (Kāvya-mīmāṃsā p. 29)]

1. 2. चतु षष्टये । Here the number 64 is exceedingly interesting. The Pāṇcālas used the number 64 in their classifications. R̥gveda has been divided into 64 Adhyāyas comprising 8 Astakas of 8 Adhyāyas each. Vātsyāyana in his Kāmasūtra mentions 64 Upavidyās of his own and 64 Kalās of the Pāṇcālas and divides the whole śāstra into 64 Prakaranas (V. S. 1. 3. 14-17 and 2. 2. 3-4). Bharata in his Nāṭyaśāstra enumerates 64 Nāṭyāṅgās and Śārada-tanaya divides countries in the Bhāratavarṣa into 64 in his Bhāvaprakāśana. It seems to be a remnant of an old custom to divide a subject into eight just as Pāṇini did in his Astādhyāyī. In giving the number 64 to the disciples of Śhikhanṭha, it appears that Rājasekhara also followed the same tradition. His eight kinds of poets and 32 kinds of Kāvyaṛthaharanas or plagiarisms (p. 65) also show his leaning towards the same tradition.

1. 3. सारस्वतेय etc. The story of Sārasvateya-Kāvyaapurusa, as one of the originators of the Kāvya-mīmāṃsā, seems to have been borrowed by Rājasekhara from the Harsacarita of Bāṇa. Bāṇa, in his auto-biography found a Sārasvateya the son of Sarasvatī and Dadhīca Bhārgava, through whom Vatsa, the first male representative of his family, got the knowledge of all sciences and the Vedas.

The origin of this story of Sārasvateya is traceable in many Purāṇas. But they differ from one another in many respects. Bāṇa and Rājasekhara seem to have mainly followed the Vāyupurāṇa for this idea of Sārasvateya as the version preserved in this Purāṇa agrees mainly with that given in their works. The special leaning of Rājasekhara towards the Vāyupurāṇa is also demonstrated by his references to that Purāṇa later on on page 28 l. 12. According to the Vāyupurāṇa Bhṛgu or Kavi, the first son of Brahman, had Cyavana as his son through Paulomī, and this Cyavana also had two sons Dadhīca and Ātmavāna through Sukanyā. Dadhīca married Sarasvatī and got a Sārasvateya as his son who was learned in all Śāstras through the blessings of his mother, but was childless. Ātmavāna, the brother of Dadhīca, on the other hand, got the sons Aurva and others and through them the family of Bhṛgu expanded. In this family was born Vatsa the Mūlapuruṣa of the Vātsyāyana Gotra to which Bāṇa also belonged (vide, Vāyu Adh. 65). Bāṇa followed the same succession list as found in the Vāyupurāṇa in the 1st chap-

ter of the Harsacarita and adduced some reasons to explain why Sarasvatī had to marry Dadhīca and how Vatsa, Bāna's Gotraguru, was connected with Sārasvateya.

The Vāyupurāṇa and the Harsacarita seem to have offered materials to Rājāśekhara who while describing the story of Kāvya-puruṣa, the son of Sarasvatī, makes him one of the earliest exponents of the Kāvya-mīmāṃsā. For a complete description and origin of Sārasvateya a reference may be made to the 3rd chapter of the present work

1. 3. वृन्द्रीयसाम् —more important gods. The word वृन्दारक means divine beings or Devas and it transforms itself into वृन्द्रीयस् in comparative (vide Pāṇini 6-4-157).

1. 4. काव्यपुरुषः—Bhṛgu and Ś'ukra are known as Kavi. Sārasvateya the descendent of their family is, therefore, called Kāvya-puruṣa (vide Pāṇini 4. 1. 151).

1. 4. दिव्येन चक्षुषा —through divine power. This accounts for his knowledge of सर्वसमय and भविष्यदर्श

1. 6. काव्यविद्याः—science of poetical composition

i. 6. अष्टादशाधिकरणी.—the collection of 18 Adhikaranas or topics. The word Adhikarana is interpreted in several ways, but the following three may be said to be appropriate for the present application of the word. (1) Each discussion regarding Dharma and Brahma introduced by Jaimini and Bādarāyaṇa in their Mīmāṃsāśāstras, is called an Adhikarana. This technical discussion is defined as —

विषयो विशयश्चैव पूर्वपक्षस्तथोत्तर । प्रयोजनं च (संगतिर्येति) पञ्चानां प्राप्नोऽधिकरणं विदुः ॥

According to this definition an Adhikarana must consist of five limbs, namely, विषय etc., which constitute the actual discussion. Though Rājāśekhara is not entirely in accord with this definition in his Adhikarana of Kavirahasya, his discussions have five limbs such as विषय etc, particularly in respect of the nature of poets, origin of poetry, etc (2) Secondly, the word Adhikarana means the court of justice. Here Rājāśekhara records his own judgment on several topics pertaining to Kavirahasya after stating the different schools of thought started by the Ācāryas, Śurānanda, Ś'yamadeva and others which he ultimately rejects. The division into Adhikaranas found in the Arthaśāstra and the Kamasāstra

is also planned according to this method where in the same manner, the respective authors, while discussing the different topics, state the views of earlier authors and ultimately reject them. (3) Thirdly, the word Adhukarana is used in a popular sense signifying a full discussion of a particular topic (अधिक्रियन्ते प्रस्तूयन्ते अर्थाः अस्मिन्निति अधिकरणम्) This explanation, of course, covers the Adhukarana division of the Artha and Kāma śāstras which are divided respectively into 15 and 7 Adhukaraṇas, each having several Adhyāyas. In the case the word is synonymous with the word अभ्यास or अविकार, and does not include the technical Adhukarana of five factors विषय, सशय etc.

1.7 स्नातकेभ्यः Snātakas are those who after studying the Vedas, take the final bath or स्नान, live the life of a householder and observe some rules for cleanliness as prescribed in the Dharmaśāstras. (For the rules of a Snātaka, see for instance, Gautama's Dharmasūtra, chapter 9) They belong to the order of a householder and not of a Brahmacārin. Here Rājaśekhara points to the divine Snātakas who after finishing the study of Kāvyaśāstrā take a bath to follow the rules of a Snātaka. In this connection it is to be remembered that Dharmamīmāṃsā is to be studied after studying the Vedāśāstrā and before one becomes a Snātaka. (See Jaimini's sūtra अथातो धर्मजिज्ञासा 1-1-1) In order that greater respect may be shown to his Mīmāṃsā, Rājaśekhara mentions that the Kāvyaśāstrā was taught to Kāvyaśāstrā-Snātakas. The reason for this digression seems to be to indicate that discussion on poetics is appreciated only by those who lead the life of a householder. The words अष्टादशधिकरणं and स्नातकेभ्यः show that Kāvyaśāstrā taught all the 18 Adhukaranas to a considerable number of divine Snātakas.

[1.8. 'सुवर्णनाम । This name occurs also in the Kāmasūtra; 'सुवर्णनाम साप्रयोगिकम् ।' (काम सू 1. 1-13).]

1.8. समान्नासीत् Out of those divine Snātakas who studied the Kāvyaśāstrā of 18 sections from Kāvyaśāstrā, Sahasrākṣa composed a treatise on the Kāvyaśāstrā. The root ना preceded by सम् and आ indicates that the Snātakas separately composed different treatises dealing with each section of the Kāvyaśāstrā; but it is not reasonable to infer from this use of the verb that Sahasrākṣa studied the Kāvyaśāstrā-section only under the guidance of Kāvyaśāstrā. This is supported by the passage at the end of this sentence, namely: इति ततस्ते पृथक् पृथक् स्वशास्त्राणि विरचयाम्बकु । 1. 13.

Subjects dealt with in these 18 sections are more or less well known in the history of poetics. But the authors such as Sahasrākṣa and others are entirely new in the field of *Alaṅkāra* literature. Though some early writers on poetics, rhetoric and dramaturgy such as *S'ilāli*, *Kiśāśva*, *Kāśyapa*, *Vararuci* and *Medhāvin* are known through the writings of *Pāṇini*, *Bhāmaha* and *Dandin*, none of them, however, is mentioned here as the author of any subject. *Rājaśekhara*, indeed, mentions a few names such as *Bharata*, *Kucamāra*, *Suvarṇanābha* and *Nandikeśvara* who are fairly known, but the names of *Sahasrākṣa* and others mentioned by him are entirely unknown. It is not proper to say that these names are entirely imaginary, but it is very probable that he recorded here a forgotten tradition handed down from a source which remains yet unknown. But then, it has to be explained how *Bhāmaha*, *Dandin*, *Vāmana*, *Udbhata*, *Ānandavardhana* and *Rudrata* who were earlier than *Rājaśekhara* and dealt with the same subjects with a special interest, did not care to mention any of the earliest writers on these subjects. In this connection, another point also is worthy of note that *Rājaśekhara* has made a good use of the figure of speech known as *Anuprāsa* in selecting the names of the authors of these chapters, and as such the names may as well represent purely imaginary persons. This is borne out by such combinations as — कविरहस्यं सहस्राक्षं, औक्तिकमुक्तिगर्भं, निर्णयं सुवर्णनामं, चित्रं चित्राङ्गदं, श्रेष्ठं शेषः, औपम्यसौपकायनं, etc.

Of course, we find mention in the *Artha* and the *Kāma sāstras* of *Kautilya* and *Vātsyāyana*, of similar names of authors such as *Bhāradvāja*, *Brhaspati*, *Viśālākṣa*, *Parāśara* and others whose works are either summarised or referred to in them. But we cannot doubt the authenticity of the statements of *Kautilya* and *Vātsyāyana* because there are no works on *Artha* and *Kāma* earlier than *Kautilya* and *Vātsyāyana* available to-day, as it is in the case of the *Kāvya-mīmāṃsā*. On the contrary, the existence of the works of such authors as *Brhaspati* and *Viśālākṣa* can be proved from quotations found in later works under their names (see *Intro.* of the *Arthasāstra*, *Trivandrum* edi. p. 6.).

1. 8. औक्तिकम्:—‘different methods of expression from the sentences’. They are वाच्य, लक्ष्य, गौण and व्यंग्य of अर्थ, and वाचक, लक्षक, गौण and व्यञ्जक of the शब्द. It is natural for *Rājaśekhara* to explain

the nature of Dhvani in this chapter of अलङ्कार which, as he says, was composed by उक्तिगर्भ, but he does not expressly mention the school of Dhvani as the subject of any one of his Adhikaranas, probably because it had recent origin in his time and also because he belonged to the Rasa school of Bharata. He knew, however, the view of Ānandavardhana, the chief exponent of the Dhvani school, as he quoted a verse from his Dhvanīlōka (*See* p. 16. of this work). Vakrokti which is included by Rudrata as a Śabdālankāra must have also been treated in this chapter of अलङ्कार along with different kinds of उक्ति as explained by Bhojadeva in his *Sarasvatikanthābharaṇa*. (2 39)

1 8. रीतिनिर्णयम् । Discussions regarding the nature of the Ritis are current from the very early stages of the science of poetics as both Bhāmaha and Dandin, the earliest writers on this subject, mention them as already existing since a very long time (*see* Bhāmaha's, K. A. 31-33 and Dandin's K. A. 1-40). Vāmana, the author of the Kāvyaśālankārasūtra, improved upon them and stated that Riti alone is the soul of the Kāvya. (रीतिरन्तः काव्यस्य । 1 2. 6)

1 9. प्रचेतायन । The earliest authors on poetics accept अनुप्रास as one of the Alankāras or figure of speech. Bhāmaha treats this at the very outset while dealing with Alankāras and divides it into two kinds as Gītānya and Latīya. Dandin characterizes Anuprāsa as an inferior method of writing which he attributes to the writers in the Gauda country (*see* K. A. I. 44-60). But the followers of Bhāmaha have been able to discover several varieties of it in their works. The original writer on अनुप्रास, as Rājaśekhara mentions, is प्रचेतायन, very probably a member in the family of Pracetas, one of the ten Prajāpatis. But the word प्रचेतायन does not seem to be grammatically correct according to the rules of Panini. Vālmiki, the author of the Rāmāyana, also is a Pracetas. Rājaśekhara perhaps means that Vālmiki was the original writer on Anuprāsa as we frequently come across examples of this figure of speech in his Rāmāyana. It is curious, however, that Pracetas does not find any place among the gotras and pravaras of the Brāhmins.

1 9. यमकानि । The name of the original inventor of यमक is omitted in all MSS. of the Kāvyaśālankārasūtra. Citrāṅgada cannot be taken as the teacher of both the Yamaka and Citra. Firstly because, the name is not in keeping with the Anuprāsa which

is strictly observed here in mentioning the subject and the author. Under this Anuprāsa principle, Citiāṅgada can be the originator of the Citra alone. Secondly because, Rājaśekhara subsequently states that 18 chapters were separately composed by eighteen authors: इति तत्तस्ते पृथक्पृथक् स्वशास्त्राणि विरचयाम्बकुः । (p 1. l. 13.)

Some scholars, however, suggest here a reading different from the present one as आनुप्रासिकं प्रचेता । यमो यमकानि । But this reading is not warranted by the MS material available at present. The form प्रचेतायन also does not seem to be grammatically correct as the grammatical form in this case ought to be प्राचेतायन or प्रचेतायनि. Yamakas are very freely used in the Sanskrit literature even from the time of the Rāmāyana and the Mahābhārata. Kālidāsa also in the 9th sarga of the Raghuvamśa uses Yamaka frequently but with care so as not to give rise to a feeling of disgust in the mind of his readers. It is one of the four Alankāras mentioned with several varieties by Bharata, the earliest writer on the science of poetics (see N. S. ed 16th Chapter). Amongst later writers, Bhāmaha was not satisfied with the classification of Bharata, and he acknowledged only five varieties instead. Though Dandin has no special fondness for Yamakas in the Kāvya, he, nevertheless, deals with the subject with its various sub-divisions in a separate chapter (see K. A. 1. 61) It is, therefore, clear that Yamakas had quite an early origin. Yama, who is considered to be the original teacher of the Yamaka in the emended reading given above is quite in keeping with the scheme of Anuprāsa followed by Rājaśekhara in mentioning the subjects and their teachers.

1. 9. चित्रं चित्राद्भद । Later writers on literary criticism use the word चित्र to mean an inferior kind of poetry possessing Guṇa and Alankāra only, without any vestige of Dhvani. (see, Dhvanyāloka 3. 42 and Kāvyaaprakāśā. 1. 5.) Rājaśekhara, here does not refer to the चित्रकाव्य but to चित्र which is recognized as one of the S'abdāṅkārās by the early writers on Alankāra. Here by the word चित्र, is meant such peculiar combination of words in poetry as to make up Bandhas such as चक्र, खड्ग, मुरज, etc. and other arrangements of words such as मात्राच्युतक, प्रहेलिका etc. Rudrata is the first writer to include this kind of combination of words in his list of S'abdāṅkārās (2-13.) with the name चित्र, and to deal with its various forms in the 5th chapter of

his Kāvya-lankāra although Bhāmaha and Daṇḍin mention this kind only as another variety of Yamaka. It is curious that the subjects of several Adhikaranas in the Kāvya-mīmāṃsā, should be so arranged by Rājasekhara as to appear as an imitation of the system adopted by Rudrata. Rudrata gives in his Kāvya-lankāra the list of the S'abdā-lankāras in the following verse:—

वक्रोक्तिरनुप्रासो यमकं श्लेषस्तथाऽपरं त्रिविधम् ।

शब्दस्यालङ्कारा अर्थोऽर्थस्यापि गोऽन्योऽस्तु ॥ (2. 13).

and treats of these Alankāras in chapters 2-5 following the same order. In the first and second chapters, Rudrata deals with Kavirahasya and Rītmurnaya. Now, it will be evident that the order of subjects adopted by Rājasekhara in the first 7 Adhikaranas is substantially the same as found in the work of Rudrata. That Rājasekhara also followed Rudrata in many important points will be shown in sequel.

1. 9. शब्दश्लेषम् । Following Rudrata's classification here शब्दश्लेष is included among the शब्दालङ्कार and अर्थश्लेष among the अर्थालङ्कार. Earlier writers such as Bhāmaha, Udbhata and Vāmana make no such distinction between these two varieties of the S'lesa but include them both amongst the अर्थालङ्कार. Rudrata for the first time treats of these two separately in two different chapters. Regarding the attribution of the original authorship of the S'lesa to S'ṣa no authority exists, and the word S'ṣa is probably used since it is in accordance with the author's scheme of Anuprāsa already referred to.

11. 9-10. वास्तव, औपम्य, अनिशय and अर्थश्लेष । Here Rājasekhara begins his list of Arthā-lankāras. This classification of the Arthā-lankāras into the groups Vāstava etc is found only in the Kāvya-lankāra of Rudrata; but the early writers on Alankāra preceding Rudrata do not seem to be aware of this system of grouping. Rudrata classifies them in the following verse:—

अर्थस्यालङ्कारा वास्तवमौपम्यमनिशयः श्लेषः ।

एषामेव विशेषा अन्ये तु भवन्ति निरुपेया ॥ (K. A. 7. 9)

and deals with them in four chapters 7-10. Under the heads वास्तव, etc. Rudrata includes respectively 23, 21, 12 and 10 figures of speech as based upon the four definite principles, वास्तव, etc. This shows that Rājasekhara generally followed Rudrata in his

classification of subjects. But the attribution of these four groups of Alankāras to four authors पुलस्त्य, औपकायन, पराशर and उत्थ must be an original contribution of Rājasekhara. It is also possible that Rājasekhara and Rudrata followed a common source for their materials which unfortunately does not exist now. In any case it can safely be asserted that Rājasekhara in the first 11 sections of the Kāvya-mīmāṃsā closely follows the arrangement of topics as found in the first 10 chapters of Rudrata's Kāvya-lankāra. That Rājasekhara was well acquainted with Rudrata's work, is borne out by the fact that he quoted from Rudrata's work in several places in his Kāvya-mīmāṃsā. (Cf. p. 16. l. 5 and p. 31 19 of K. M. with Rudrata 1 18 and 2. 16)

1. 11. उभयालंकारिकम् । Two kinds of उभयालङ्कार seem to have been treated in this chapter. The two Alankāras सङ्कर and समष्टि with their varieties may be called उभयालंकार, because they are known when there is a combination of two or more Alankāras belonging either to Śabda or Artha. Rudrata deals with these अलंकार in the 10th chapter of his Kāvya-lankāra after अर्थश्लेष. Rājasekhara also takes up this subject in the same order after अर्थश्लेष. Another kind of उभयालंकार which may form the subject matter of this chapter includes those Alankāras which beautify the poetry belonging to both Śabda and Artha. Alankāras such as Upamā, Punaruktavādābhāsa, Samuccaya, Sahokti, Śleṣa, Vyatireka, Rūpaka, Virodha, etc. come under this category. (Cf. Rudrata's, K. A. 4. 32-34 and Udbhata's, K. A. S. S. (gos. ed.) pp. 37-40. There is another kind consisting of 24 उभयालङ्कार which is dealt with by Bhojadeva in the 4th chapter of his Sarasvatī-kanthābharana. These Alankāras do not, however, form the subject matter of this chapter because Bhoja's उभयालङ्कार includes only Upamā, Rūpaka etc. which are already included in the Aupamya group under the authorship of औपकायन in the previous chapter of this work.

1. 11. वैनोदिकम् । Kāmadeva is mentioned as the author of this chapter which deals with the Vinodas. Vatsyayana in his Kāmasūtra (1-4) gives a list of Vinodas for an accomplished citizen or Nāgaraka who is required to indulge in these Vinodas in the company of their ladies or dancing girls. The treatises Kandar-pacūdāmaṇi, etc. dealing with the subject Kāma also explain the nature of these Vinodas for romantic couples. They are:—

आपानकविधिः, उद्यानजलक्रीडा, कुकुटलावभेषयुद्धम्, वृत्तम्, यक्षरात्रिः, कौमुदीजागर, सुवसन्तक. etc. Bhojadeva in his *Sarasvatikanthābharana* gives a similar list of Vinodas of lovers to be described by poets while dealing with love affairs in their poetry.

(Cf. अष्टमीचन्द्रक कुन्दचतुथा सुवसन्तक ।

आन्दोलनचतुर्थ्येकशान्मयी मदनोग्रव ॥ etc.)

Sarasvatikanthābharana 5, 93-96

These Vinodas are classified according to the different seasons or R̥tus by Śāradātanaya in his *Bhāvaprakāśana* as under —

अष्टमीचन्द्रकाचीवसन्तमदनोग्रया ।

वकुलाशोकविह्वलि शान्मयीमदनोलनम् ॥

एते वागनिष्ठा प्रायो विनोदा रत्नकोविता ।

उद्यानयात्रा सखिदक्रीडा पुष्पापचायिता ।

नवाग्रयादिना चतुर्मासधीनवसन्तम् ।

एते प्रायो विनोदा म्यु निदाघे रत्नमोगिनाम् ॥ etc pp 137-138

In the *Ratnāvalī*, *Śākuntala*, etc we find that Vinodas such as the *Kaumudīmhotsava*, *Mamathapūjā*, *Vasantotsava*, etc, are introduced and prescribed for lovers. This chapter on Vinodas is attributed by Rājasekhara to Kāmadeva because these are concerned with pure love.

1. 11. रूपकनिरूपणीयम् । The chapter where the different varieties of Dramas or Rūpakas are explained, is attributed to Bharata the author of the *Nāṭyaśāstra*. Here the word Rūpaka stands for Nāṭya according to the definition of Śāradātanaya which is as follows —

रामादिनादात्म्यापनिर्गटे या नाट्यमुच्यते ।

रूपकं तद्वर्धद्रूपं दृश्यत्वात्प्रेमकरिदम् ॥

रूपकत्वं तदारोपात्कमलारोपवन्मुने । *Bhāvaprakāśana* p. 180

The fanciful identity of Nāṭya on the stage with Rama etc is known as Rūpaka because it is so witnessed by the audience. This Nāṭya or Rūpaka is based on eleven fundamental principles as stated by Bharata in the 6th chapter of his work. The relevant quotation is given below —

रमा भावा लभिनया धमा रूतिप्रवृत्तयः ।

सिद्धिः स्वरास्थाऽऽतोद्य गानं रङ्गश्च सङ्घट्टः ॥

The whole of the Nāṭyaśāstra of Bharata explains only these 11 principles one after another in 36 chapters.

1. 12 रसाधिकारिकम् । The section dealing with the Rasādhikāra or the explanation of Rasas is attributed to Nandikeśvara. Nandikeśvara is reputed to be the chief follower of Mahādeva and as one of the earliest writers of Kāmasāstra in 1000 chapters. Cf वात्स्यायन 1. 1. 8. 'महादेवानुचरश्च नन्दी सहस्रेणाध्यायानां पृथक्कामसूत्रं प्रोवाच' । This work of Nandi is said to have been summarised by many writers such as, औद्दालकि, श्वेतकेतु, बाघव्य, पाञ्चाल and वात्स्यायन । Here the word Rasa indicates only the S'ringāra-rasa and not others namely, Vīra, Karuṇa, etc. which are recognized as Rasas only in Nāṭya. Because the Nāṭyarasas or the emotions produced on the audience while witnessing a drama, and explained by Bharata in the Nāṭyaśāstra, form the subject matter of the previous Adhikāraणां स्वकनिष्पत्तीयम् of the Kāvya-mīmāṃsā. The actual Karuṇa, Vīra, Bibhatsa, etc. cannot be called Rasas or enjoyments as persons having these emotions do not get any enjoyment whatsoever. But when these Rasas Karuṇa etc. are enacted by skilful actors with histrionics on the stage, the corresponding emotions of the audience are roused in the form of joy and therefore may be called as Nāṭyarasas. According to this explanation, S'ringāra alone is the Rasa *par excellence*, and this is treated of by Nandikeśvara in this section. Regarding the authorship of Nandikeśvara, to a work dealing with S'ringāra, the commentator on Vātsyāyana (1. 1. 8) records a tradition which runs as follows:—
“दिव्यं वर्षमहन्नसुमया गृहं सुगन्धसुखमनुभवति महादेवे वामगृहद्वारागतो नन्दी कामसूत्रं प्रोवाच”

1. 12. दोषाधिकरणम् । The chapter in which Doṣas or blemishes in poetry are treated of is attributed to Dhīṣana or Bhaṣpati. It is quite appropriate to attribute this chapter of Doṣa to Dhīṣana not only because the intelligence of a very high order is required to find out the Doṣas but also because the word धिषण is suitable to the scheme of Anuprāsa adopted by the author. All writers on poetics beginning from Bharata to Mammata excepting Udbhata have dealt with the Doṣas in poetry in their respective treatises.

[1. 13. औपनिषदिकं कुचमार Cf “कुचमार औपनिषदिकम् (काम सू 1-1-17). Thus it appears that Suvarṇanābha and Kucamāra wrote both on poetics and on erotics.]

1. 13 औपनिषदिकम् । This is a new chapter in the history of

poetics, introduced by Rājasekhara in accordance with the Kāmasūtra of Vātsyāyana and the Arthaśāstra of Kautilya. Kucamara is mentioned as the original writer on this subject both by Rājasekhara and Vātsyāyana. The object of this chapter must be the same as that of the औपनिषदिक chapter in the Arthaśāstra and the Kāmasūtra. Vātsyāyana describes in this chapter of औपनिषदिक the ways and means to obtain the expected results of Kāma through medicinal plants, Mantras and Tantric practices. This expediency is recommended by Vātsyāyana for those who fail to gain the enjoyment of Kāma through ordinary means. Kautilya also in his chapter of औपनिषदिक treats of similar Tantric practices to be adopted by kings in order to subdue the enemies and protect the subjects. Similarly, Rājasekhara also might have dealt with in this chapter the ways and means to obtain poetical excellence by those who fail to gain it by ordinary methods. The underlying motive which led the author to introduce this chapter in the Kāvyamīmāṃsa, will become apparent if a reference is made to the statements of Rājasekhara on p. 11. l. 19, and p. 13. ll. 13-15. There it is said that a disciple who is devoid of poetical skill either by birth or by training, is called दुर्बुद्ध. In order that he may obtain poetical excellence the ways and means for attaining it, are treated of in the chapter of औपनिषदिक. In the other place (p. 12. l. 22) it is said that उपनिषच्छक्ति means मन्त्रतन्त्र द्युतदेशप्रसवा शक्तिः.

[ll 14-16. *Cf.* एवं बहुमिराचाय नच्छात्रं राण्डश प्रणीतमुत्सन्नकल्पमभूत् ।
'तत्र...सङ्क्षिप्तं सर्वमर्थमल्पेन ग्रन्थेन कामसूत्रमिदं प्रणीतम् ।' (काम सू. 1. 1. 18 and 19)].

l. 15 प्रयोजका(ना)द्भवती । Here the original reading as found in the MSS does not seem to be quite appropriate because प्रयोजक is not an अङ्ग. The suggestion as प्रयोजनाद्भवती seems to be more suitable because प्रयोजन is considered as an important अङ्ग for the प्रज्ञावत्प्रवृत्ति. That is to say, there must be some necessity for composing a work, and this becomes an important factor for the composition of that work. If there is no need for such a work, neither the poet should waste his energy in his composition nor the readers could be interested in a work of that kind. Here in preparing his Kāvyamīmāṃsa, Rājasekhara states the necessity for composing the work by the words प्रकीर्णत्वात् and उचिच्छिद्ये. In this respect the author entirely follows Vātsyāyana and Kautilya both in arrangement as also in ideas. *Cf.* Vātsyāyana:—
तत्प्रसङ्गाच्चारयणः साधारणमधिकरणं प्रोवाच । सुवर्णनाभः साम्प्रयोगिकम् । घोटकमुखः कन्या-

सम्प्रयुक्तम् । गोनदायो भार्याधिकारिकम् । गोणिकापुत्रः पारदारिकम् । कुचुमार औपनिषदिकम् । एवं बहुभिराचार्यैस्तच्छास्त्रं खण्डशः प्रणीतमुत्पन्नकल्पमभूत् । + + + संक्षिप्य सर्वमर्थमतत्वेन ग्रन्थेन कामसूत्रमिदं प्रणीतम् (काम स 1-1-18-19) Also cf. पृथिव्या लामे पालने च यावन्त्यर्थशास्त्राणि पूर्वाचार्यैः प्रस्थापितानि प्रायशस्तानि संहृत्यैकमिदमर्थशास्त्रं कृतम् । तस्यायं प्रकरणाधिकरणसमुद्देशः (Arthasāstra 1. 1)

l 15 अष्टादशाधिकरणी । This is a compound word by Dvigusamāsa . अष्टादशानामधिकरणानां समाहारः ।

[l. 16. तस्या अयं प्रकरणाधिकरणसमुद्देशः । cf. “तस्यायं प्रकरणाधिकरणसमुद्देशः” (काम. सू. 1-1-19) and अर्थशास्त्रं (1-1.). शास्त्रसंग्रहः . cf. (काम. सू. 1-1-20), also the शास्त्रसंग्रह in Amara’s कविकल्पलता Though the work contains 18 chapters, only 15 headings are here enumerated].

l 16. प्रकरणाधिकरणसमुद्देशः । Prakāraṇas are the sub-divisions of each Adhikaraṇa and they deal with the different topics coming under the main subject of an Adhikaraṇa. It is to be understood by this remark that Prakāraṇas of eighteen Adhikaraṇas in the Kāvyamīmāṃsā are enumerated here. But contrary to this statement and to the method adopted in the Kāma and the Arthaśāstras, we find here enumerated only 15 subjects Śāstrasangraha, etc, of the first Adhikaraṇa Kāmaśāstra but not the Prakāraṇas of other 17 Adhikaraṇas of the Kāvyamīmāṃsā. But it is to be noted here that these 15 subjects cover all the 18 chapters of the first Adhikaraṇa. This difference in number between the chapters and the subjects of the first Adhikaraṇa requires an explanation. It appears that in some places one subject is treated of in more than one chapter and at others one chapter deals with more than one subject. In this respect Rājasākhara differs from the method of the Kāma and the Arthasāstras while enumerating the Prakāraṇādadhikaraṇas. In the enumeration of these 15 subjects also he does not follow the exact order adopted by him in the first Adhikaraṇa. For example, वाक्यविधयः, कविविशेषः, and काकुप्रकाशः should go after पदवाक्यविवेकः, and भुवनकोशः after देशविभागः according to the order of the text. This deviation of sequence in the enumeration may be explained by the fact that probably Rājasākhara did not anticipate this change when he was engaged in composing the first chapter of this Adhikaraṇa. It may also be possible that Vatsyayana and Kautilya did not commit this mistake because probably they wrote their प्रकरणाधिकरणसमुद्देशः after the completion of their works.

Page. 2.

1. 4. भुवनकोशः । A short description of the Bhuvanakośa is found in the 17th chapter of this work where a geographical division of countries is given. Rājasekhara states on p. 98 l. 9. that for full information regarding the geography of the world the reader should refer to another work of his entitled, the Bhuvanakośa. It is, however, doubtful as to whether this Bhuvanakośa is entirely a different work of Rājasekhara or whether it represents the subject matter of the 19th chapter of the present work which is lost. It is, however, highly improbable that this should represent an independent work composed by him. (For further information see introduction).

1. 4. इत्यादि । In the corresponding chapters of the Kāmasāstra of Vātsyāyana and the Arthasāstra of Kautilya, all Adhikaranas of the complete work are enumerated along with their subdivisions. Rājasekhara who generally follows them ought to have mentioned in this chapter, all the eighteen Adhikaranas of the Kāvyamīmāṃsā with their Prakaranas. But all MSS. of this work now available omit the other Adhikaranas, and this omission is evident by the word इत्यादि. It cannot also be definitely stated that the author himself did not care to mention them here as he was not sure of composing the next 17 Adhikaranas because such statements as औपनिषदिके वक्ष्याम, रीतयस्तु पुरस्तात्, अलङ्कारव्याख्यानन्तु पुरस्तात् etc. in different places of this work clearly show that Rājasekhara had a mind to complete this work and that he had already planned it in eighteen Adhikaranas. It is likely therefore that the scribes who wanted to preserve only the first Adhikarana of Kavyarahasya out of the bulky volume containing the whole, did not mention the other Adhikaranas and Prakaranas of the work but only referred to the omitted portion by the word इत्यादि.

[P. 2. l. 5. व्याख्याभाष्यम्-व्याख्यारूपं भाष्यं वा व्याख्या and भाष्यम्. separately].

1. 5. इति सूत्राणि । This remark shows that Rājasekhara writes his work in the same Sutrabhāṣya style as adopted by Vātsyāyana and Kautilya.

[Read lines 5-8 as—इति सूत्राण्यर्थतेषां व्याख्याभाष्यं भविष्यति ।
समासव्यासविन्यासः सैष शिष्यहिताय नः ॥
चित्रोदाहरणैर्गुणा ग्रन्थेन तु लघीयसी ।
इयं न काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥

Cf. सक्षेपमिममुक्त्वाऽस्य विस्तरोऽतः प्रवक्ष्यते ।

इदं हि विदुषा लोके समासव्यासभाषणम् ॥ (काम. सू. 1-87)] .

1. 6 नैष । In ordinary prose writing स एष is the correct form. In poetry alone this usage is allowed by Pāṇini (6-1-134) in accordance with the usages नैष दाशरथी राम etc.

1. 9. मीमांसा यत्र वाग्लव । This is the reading found in all MSS. of the work and this may be construed as follows — इयं सा काव्यमीमांसाख्या मीमांसा=विचारः । यत्र=यस्मिन्विचारे । वाग्लव.=मदीयो वाग्लव णतुन्नन्ध-हपः ॥ Some scholars, however, suggest here an alternative reading as मीमांसो यत्र वाग्लव, and this may be construed as. यत्र वाग्लव='poetical compositions' मीमांस्यः ।

[1. 11. यायावरीय =यायावरकुलोत्पन्नः ।]

1. 12. कविभ्य । This word indicates that all poets are Adhikārīs or competent to study this science.

Adhyāya II.

1. 15. शास्त्रनिर्देशः । In the first chapter Rājasekhara gives a list of subjects to be dealt with in his work and therefore, he names it as S'āstrasangraha. The second chapter he calls as S'āstranirdeśa because he states here the names of different S'āstras which should first be studied by a poet before beginning to compose anything. Both Kautilya and Vatsyāyana have also given similar instructions in the corresponding chapters of their works.

1. 16. वाङ्मयम्=literature. Literature is of two kinds S'āstras and Kāvya. As the nature of the Kāvya is to be discussed in this work from the 3rd chapter onwards, here only the nature and divisions of the S'āstras are treated.

1. 17. पूर्वम् । Why should the study of the S'āstras be necessary for poets before composing any poem? The answer to this question has been given thus. None can see in darkness without the aid of a lamp, even so, no poet can attempt at writing poems without having efficiency in the S'āstras. Also the Kāvya follows the S'āstras in every way (see. p. 4 1 4-5) therefore, no Kāvya can be composed without having a good knowledge of the S'āstras.

[11 18-22. *Cf.* Sāyana's preface to the R̥gveda-Bhāṣya, Jaimini Sūtra II, 1. 30. etc. and Viramitrodaya Paribhāṣāprakāśa]

ll. 18-22. अवैश्वेयम् । A Śāstra is considered Apauruṣeya when it cannot be attributed to any author by tradition, and Pauruṣeya when it can be traditionally attributed to a particular author. This kind of Apauruṣeyabhāva has been predicated with reference to the Vedas by the authors of the Purvaśrautāmśa but the Naiyāyikas do not consider the Vedas to be Apauruṣeya. The authorship of the Vedas is attributed by them to Īśvara who represents a Puruṣa.

मा च etc. Though there are several definitions of the Vedas, the one given here as मन्त्रब्राह्मण--seems to be the earliest. Āpastamba, one of the early Sūtrakaras of the Yajurveda gave the same definition in a somewhat different wording, as 'मन्त्रब्राह्मणयोर्वेदनामधेयम् । (Āpas. Śraut. sūtra. 24. 1-31).

विद्वत् etc. This is a definition of Mantra. The chief function of the Mantra is to remind the performers of the different ceremonies to be performed. विद्वत् ज्ञापितं क्रियानन्त्रं क्रियाप्रयोग ईदं ।

There are three kinds of Mantras used in Vedic rites, namely, स्मारक, क्रियमाणानुवादि and अनुमन्त्रणमन्त्र, and these Mantras remind the priests of the rites to be performed, already performed and of those things that are connected with ceremonies they are performing. Mīmāṃsakas, therefore, define Mantras as प्रयोगसमवेतार्थस्मारका मन्त्रा । Jaimini, however, in one of his Sūtras defines the Mantra as तच्चोदकेषु मन्त्रास्वा (II-1-32), meaning that those portions of the Vedas only are called Mantras which are traditionally known by that name. Āpastamba's definition of Mantra is ब्राह्मणादन्ये मन्त्रा । *Ibid* 24-1-81).

मन्त्राणां etc. The Brahman portion of the Vedas chiefly shows the connection of the Mantras with different rites according to the injunction of the Vedas, and each such injunction is always accompanied by some explanation either for praising or denouncing the particular ceremony. These explanations are called Arthavādas. Āpastamba defines the Arthavāda portion of the Vedas as कर्मचोदना ब्राह्मणानि. *Ibid* 24-1-82.

स्तुतिनिन्दाव्याख्या is the function of the Arthavādas. For the definition and classification of the Arthavāda cf. ब्राह्मणशेषोऽर्थवादः । निन्दा प्रशंसा परकृतिः पुराकल्पश्च । *Ibid* 24-1-33.

तृतीयः । This order of the three Vedas is found generally, in early Vedic works. Cf. Āpastambas'rautasūtra 24-1-1. But

the order differs in the Arthasāstra of Kāutilya where the Sāmaveda is mentioned first as : सामर्ग्यजुवेदास्त्रयस्त्रयी (1-3-1).

अथर्वणवेद is mentioned along with the इतिहासवेद by Kāutilya while the present author takes इतिहास amongst the उपवेदs and अथर्वण as the fourth Veda.

अर्थव्यवस्थित etc. The versified portions of the Vedas are called Rks where each Pāda or one-fourth part is required to convey a definite sense. In this respect Rājasekhara follows the definition of Jaimini. (f. तेषामुपयन्नार्थवशेन पादव्यवस्था । II-1-35.

ताः सगीतयः । Sāma is represented by Rājasekhara to be the same as the Rks sung in different tones. But Jaimini defines Sāma in his Sūtra 'गीतिषु सामाख्या' (II-1-26) as nothing but the Giti or song. According to him not Rks but Gitis only can be called Samas. Yajus is defined by both Rājasekhara and Jaimini in the same manner. According to them Yajus is a portion of the Vedas having no metre or Giti. Jaimini defines Yajus as शेषे यजुः शब्दः (II-1-37).

1 23. त इमे etc. The words, ऋचः यजुर्गयि etc refer to the Mantras and not the Brahmana portion of each Veda according to the definitions cited above. Here, however, the same words are used with reference to the whole Veda including both the Mantra and Brahmana portions, on the strength of लक्षणावृत्ति ।

[1. 24. सार्ववर्णिकः (f. "तस्मात्पृजपर वेदं पञ्चमं सार्ववर्णिकम्" । नाट्यशास्त्र (1-12).]

1 24. उपवेदा । गान्धर्ववे means here the science of music. These four Upavedas are attached to the four different Vedas as they represent the additional requirements of the four Vedas

1. 25. द्रौहिणिः । Music is included by Rājasekhara amongst the Upavedas. He states, however, on the authority of Drauhini that the science of music which is both a Upaveda and a part of the Samaveda, and which is accessible to all castes alike should be called the fifth Veda. Nothing whatever is known of this Drauhini. He is named after Driuhina or Brahman which shows that he is the son of Brahman. His views are quoted by Rājasekhara once again on page 12 with reference to the division of the

themes of poetry or काव्यार्थ. It can only be said here that he must have been the author of some treatises on Music and Dramaturgy, as a quotation under his name is also found in the Bhāvapnakāśana p. 239. 1 which relates to the subject of Dramaturgy

Page. 3.

[1. 1. अङ्गानि=अङ्गवन्ते ज्ञायन्तेऽस्मानिरित्यङ्गान उपकारकाणि. Rhetorics also helps in correctly interpreting the Vedic texts so it is called the seventh Aṅga]

1. 1. सप्तममङ्गम् । cf.

यत् क्षेमं त्रिदिवाय वर्म निगमस्याङ्गं च यत्सप्तमं
स्वादिष्टं च यदंशवादपि रसाच्चक्षुश्च यटाञ्जयम् ।
तथास्मिन् मधुर प्रसादि रसवत् कान्तं च काव्यामृतं
सोय मुञ्च पुरो विदर्भविषय. सारस्वतीजन्मभू ॥

Bālarāmāyaṇ, 10. 74.

Here the whole theme of poetry and not Alankāra alone is stated by Rājaśekhara as the 7th Aṅga for the Vedas.

[1. 3. द्वा सुपर्णा (श्वेताश्वतर 4-6) ।

1. 3. द्वा सुपर्णा etc (सुण्डक. 3. 1-1) S'ankarācārya's commentary on this Mantra runs as follows:—द्वा=द्वौ । विज्ञानपरमात्मनो सुपर्णा=सुपर्णे शोभनपतनौ शोभनगमनौ सुपर्णां पक्षिसामान्याद्वा सुपर्णा । सयुजा=सयुजौ सर्वदा सयुक्तौ । सखाया=सखायौ समानाख्यानौ समानाभिव्यक्तिकारिणौ । एव भूतौ सन्तौ समान वृक्ष=वृक्षमिवोच्छेदसामान्याद्वृक्षं शरीरं परिष्वजाते परिवृक्तवन्तौ । तयोरन्य =अविद्याकामवासनाध्रयविक्लोपाधि विज्ञानात्मा पिप्लवं=कर्मफल । स्वादु=अनेकचित्तवेदनास्वरूपम् । अत्युपपन्नेऽविवेकत । अनश्वन्नन्योऽभिचाकशीति । नित्यशुद्धबुद्धसुक्त्वभावः परमेश्वर सर्वमपि पश्यन्नास्ते इति । (श्वेताश्वतर 4-6).

Here two figures of speech are combined and these are the Rūpaka and the Vyatireka. The human body is the repository of two souls, Jīva and Īśvara they exist in the body simultaneously. This idea has been metaphorically expressed in this Mantra by means of such things as trees, birds etc. In the second half Vyatireka may be explained in the following manner: though the two Ātmans are quite similar one sustains itself by means of sweet fruits of the tree and the other shines even without taking anything. By this the superiority of Īśvara is clearly brought out. In this way the knowledge of Alankāra helps in correctly interpreting the Vedic texts.

[1. 9. शब्दानामन्वाख्यानम् ।

(f. प्रकृतिप्रत्ययोपाधिनिपातादिविभागशः ।

पदान्वाख्यानकरणं शास्त्रं व्याकरणं विदुः ॥ (अभिधानचिन्तामणिटीका).]

1. 11. पुरस्तात् । In the first chapter, Rājasekhara has already intimated that the Alankāras will be treated of in nine Adhikāraṇas (4-12) of the Kāvya-mīmāṃsā. This word पुरस्तात् now indicates that Rājasekhara had already planned the further Adhikāraṇas of this work.

1. 15. This śloka is more commonly read as:—

सर्गश्च प्रतिसर्गश्च वशो मन्वन्तराणि च ।

वशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥

1. 17. Rājasekhara's view regarding Itihāsa has already been mentioned; he includes it among the Upavedas (p. 2. l. 23). Itihāsa is of two kinds: परिक्रिया and पुराकल्प । All MSS read here as परिक्रिया but the correct reading seems to be परिक्रिया. The Arthavādas of four classes: निन्दा, प्रशंसा, परकृति and पुराकल्प, are known as parts of the Vedic injunctions, विधि or निषेध । The last two divisions of the Arthavāda are considered as Itihāsa. For the four divisions including परकृति and पुराकल्प, see the Āpastambas'āuta-sūtra, 24-1-33, Gautama's Nyāyasūtra 2-1-64, Śābarabhaṣya on II-1-33, Vāyupurāṇa 59, 136-137, and Jaimini 6-7-26.

1. 20. These two classes of Itihāsa can be distinguished by their names alone as they forcibly bring out the characteristics of each. Rājasekhara seems to have defined the two classes in accordance with the Vedic illustrations of the two kinds of Arthavāda. These are:—इति ह स्माह बटकुर्वाणिर्मषान्मे पचत न वा एतेषां हविर्गृह्णन्ति for परकृति, and उन्मुकैर्ह स्म पूवे समात्रमुस्तान्ह अमुरा रश्मिर्निर्जमुः for पुराकल्प ।

1. 22. सहस्रेण । This word should not be taken as literally true because the Brahmanimāṃsā does not consist of a thousand Nyāyas; the word may, however, refer to the Dharmamīmāṃsā where a thousand Nyāyas are treated of.

1. 24. The fourteen Vidyasthanas are enumerated by Yājñavalkya in his Smṛti (1-3) in the following verse :

पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः ।

वेदाः स्थानानि विद्याना धर्मस्य च चतुर्दश ॥

1. 26. मूर्धुवः स्वः । विद्या or knowledge acquired through these fourteen sources pertain to all things existing in the three worlds, earth, sky and heaven.

1. 27. In this verse Rājasekhara expresses his inability to supply a complete list of works and subjects included in each Vidyāsthāna as it will be too long and will occupy much space.

Page. 4.

[ll. 6-13. Cf. अर्थशास्त्र 1-2. and for ll. 22-24 Cf. Ibid 1-4.]

1. 3. After stating the traditional division of the Śāstras, the author expresses here the opinion that Kāvya which is the second main division of literature should be classed as another Vidyāsthāna as it follows the other Vidyāsthānas in many respects and that its position should be the 15th in the list of the Vidyāsthānas.

1. 4. गद्यपद्यमन्त्राणि etc. These are the three reasons to show how poetry follows in the foot-steps of the Śāstras. The reading तद्विद्यान्त्राणि etc. in C Ms. is preferred to that of A and B, as the same idea finds an expression earlier on page 2. l. 17

1. 6. All the eighteen sources of Vidyā or knowledge are said to be absolutely necessary for every person in his daily observance of Dharma, Artha, Kāma and Moka which together constitute the Lokayatra or worldly existence.

ll. 14-15. Here the method of treatment of Vidyās is generally in keeping with the Arthasāstra of Kautilya. According to the definition of Vidyā आभिर्धर्मार्थो यद्विद्यान्तद्विद्याना विद्यात्वम् it is clear that only those sciences are considered here as Vidyās through which Dharma and Artha can be gained. On the strength of this definition of Vidyā, Sāhitya also is included as the fifth Vidyā.

ll. 16-21. Kautilya defines आन्वीक्षिकी thus: बलाबले चैतासां (त्रयीवार्तादण्डनीतीना) हेतुभिरन्वीक्षमाणा आन्वीक्षिकी, and includes the three philosophical systems सांख्य, योग and श्रेकयत under the main head of आन्वीक्षिकी. But Vātsyāyana, in his commentary on the Nyāyasūtra of Gautama defines it as प्रत्यक्षगमाभ्यामीक्षितस्यान्वीक्षण-मन्वीक्षा । तथा प्रवर्तत इत्यान्वीक्षिकी न्यायविद्या न्यायशास्त्रम् । (1-1-1). Thus the four systems of philosophy are considered as आन्वीक्षिकी. Rājasekhara augments the number of the आन्वीक्षिकी by adding

two more systems of philosophy and by distributing them into two groups पूर्वपक्ष and उत्तरपक्ष. The philosophy of the Jains, Buddhists and Cārvākas is included in the former while that of the Sāṅkhya, Nyāya and Vaiśeṣika is taken up in the latter. These six schools are called by the single name of Tarka. Gautama defines Tarka in his Nyāyasūtra as अविज्ञाततत्त्वैर्दर्थे कारणोपपत्तितः तत्त्वज्ञानार्थमूहस्तर्कः । (1-1-40). As these six schools of philosophy try to discover the real nature of the universe, soul, body and other connected objects, they are collectively known as Tarka. This Tarka is based on three varieties of arguments in order to decide the truth or otherwise of a statement. These arguments are commonly known as Kathā which consists of three members: वाद, जल्प and वितण्डा । (see Vātsyāyanabhāṣya on Gautama (1. 2. 1-3) for the definitions of Vāda, etc.)

1 25 Here the author while generally defining the S'āstras shows also the correct method of their composition. In the course of his definition, he mentions that the S'āstras were originally composed in the form of Sūtras commentaries and explanations then followed, and the S'āstras expanded just as the rivers expand in the course of their progress.

Page. 5.

1 1. मन्त्रणात् । The root sūtra means वेष्टन or that which encircles. A Sūtra, indeed, encircles or includes many things within a short space. Similarly, S'āstric Sūtras also are concise technical sentences which express the maximum idea in the minimum of space.

1 2. The well-known and the most popular definition of Sūtra is given in this verse. (Cf. Vāyupurāṇa 59, 142. There is another definition which also deserves to be cited in this connection :—

लघ्वनि सूचितार्थानि स्वत्पाश्चर्यपदानि च ।

सर्वतः सारभूतानि सूत्राण्याहुर्मनीषिणः ॥

1 3 अस्तोभम् । The word स्तोभ signifies a letter or a group of letters which serves no purpose in making out the sense of a sentence and is, therefore, considered redundant. Such words are very common in the Sāmaveda. The letters हुं, फद् etc. are examples of स्तोभ. In Sūtras all redundant letters should be eschewed.

1. 4. Vrtti is the first concise commentary on the Sūtras. In all Darśanas, or sciences, for instance, the Vrttis generally precede the more comprehensive Bhāsyas.

1. 5. In the Bhāsyas, the authors spontaneously raise points of objection in the succeeding portions which seem to militate against the views expressed in the preceding portions of their own text. This is what is known as आक्षेप भाषणाद्व्यायमः.

समीक्षा । This word seems to have been used here in the sense of परीक्षा. Generally there are three divisions in the Bhāsyas i. e. उद्देश, लक्षण and परीक्षा. The Nyāyasūtra and its Bhāśya deal with the परीक्षा portion in a more comprehensive manner than the other philosophical works.

1. 6. A concise commentary on Sūtras or Bhāsyas is called a टीका. The ट्टीका of Kumārilabhatta may be cited as an instance where the commentator only touches the very important points of the Sūtra and the Bhāśya of the Mīmāṃsāśāstra. Brevity of this टीका will be apparent when it is compared with the other works of his, which are designated by him as the Vārttikas, on the Sūbara bhāśya.

1. 9. After describing the different divisions of the Śāstras, the author here relates the function of a poet who endeavours to compose verses on Śāstric subjects. The Śloka-vārttika of Kumā-rila, the Saṅgraha of Vyāḍi and the Vākyapadiya of Bhartihari may be taken as illustrative of the qualities of a Śāstrakavi. For further information regarding the Śāstrakavi and his abilities when compared to those of a Kāvya-kavi see p. 17. ll. 5-17 of this work.

1. 11. The treatises dealt with above follow the methods of the original Sūtra works and commentaries thereon. But the Prakaraṇa works which appear to be independent treatises introduce only the chief subjects of a Śāstra in order to make the student better fitted for prosecuting higher studies in that Śāstra.

1. 13. Sāhitya which is the fifth Vidyā in the Rājaśekhara's scheme of enumeration is defined in this sentence. For the explanation of the phrase यथावत् सद्भाव see Bhoja's definition of

Sāhitya in his *S'ringāraprakāśa* (VII) where it is explained in the following words:—

तत्राभिधाविवक्षातात्पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकाग्रभावादोषहानगुणोपादानालङ्कारयोगर-
मावियोगगन्धाः शब्दार्थयोर्द्वादश सवन्धा साहित्यमित्युच्यते ॥

Following this statement of Bhoja, *S'aradātana* in his *Bhāvaprakāśana* (p. 145 ll. 6-12) defines *Sāhitya* and gives several illustrations. The twelve varieties of relation between the *S'abda* and its *Artha* as described in the above quotation from Bhoja are probably indicated by *Rājaśekhara* in the phrase, यथावत्सहभावेन विद्या. It may also be remembered here that *Kālidāsa* makes a mention of this *Sāhitya* of *S'abda* and *Artha* in the beginning of his *Raghuvamśa*

[1. 14 For the 64 *kalās* see कामसूत्र 1-3-16]

1. 14. 64 *Upavidyās* are enumerated by *Vātsyāyana* in his *Kāmasūtra* 1-3-16. Another set of 64 *Aṅgas* of the *Pāñcālas* also is mentioned in the above work to complete the *सांप्रयोगिकाधिकरण* of the *Kāmasūtra*. *Vāt-yāyana* himself calls these *Upavidyās* by the common name of *Kalā* in his *Kāmasūtra* (2-2-3)

आजीव-liveliness. These *Kalās* are introduced as a matter of necessity in the best *Kāvyas*, and, therefore, it is necessary that poets should be well conversant with these subjects

1 15. The last *Adhikarana* of the *Kāvyamīmāṃsā* is called *आंनपिपदिक* where directions are given for obtaining poetical excellence through magical practices, such as the practice of *Mantras* and *Tāntic* rites. This statement also indicates that *Rājaśekhara* wanted to complete the present work in eighteen *Adhikaranas*.

Adhyāya. III.

1. 20 काव्यपुरुषोत्पत्ति । In this chapter the author traces the origin of metrical composition, gives an account of its subsequent developments in a chronological order, and makes an endeavour to connect them with the customs and manners prevalent in the different parts of India. And in doing so, he travels beyond the range of history to mythology and traces the origin of poetry from an imaginary *Kāvyapurusa* who is supposed to be the embodiment of the whole classical literature.

He is the son of Sarasvatī, the goddess of learning, and is brought up in the hermitage of Kavi. The author describes his marriage with Aumeyī the embodiment of *Śāntiavidyā* or the science of poetry. This *Kāvya-purusa* is described in the first chapter as the earliest teacher of the *Kavya-mīmāṃsā* and as a divine being from whom poetry took its origin.

1. 23. गुरुः । *Kāvya-purusa* was the preceptor of *Dhīśana* or *Brhaspati* because he received instructions on the *Kavya-mīmāṃsā* from *Sarasvateya*, and composed a chapter on it dealing with the *Doṣas* (see p 1. l. 12.)

बृहता पतिः । The word *Brhaspati* is formed according to the rule of *Paṇini* (6-1-157) and thus it denotes a divine being.

1. 24 पुत्रीयन्ती=being desirous of a son.

तुषारगिरिः=mountain of snow i. e. the Himalayas

Page. 6.

1. 1. To complete the quotation 'पुत्रं ते मृजसि' the word *इति* is to be added at the end. But as in many places *Rājaśekhara* overlooks this dictum, *इति* has been added in the present edition wherever found necessary.

1. 2. छन्दस्वर्ती वाचम्=metrical composition. In the mythological story related by *Rājaśekhara*, the reason why *Sarasvatī* was desirous of obtaining a son is not clearly explained. Moreover, *Brahma* is here mentioned as the creator of *Sarasvateya*. But the story of the birth of *Sarasvateya* as recorded in such earlier works as the *Vāyupurāṇa*, *Mahābhārata* and *Harsacarita* differs in some important points from the story recorded in the present work by *Rājaśekhara*. *Bana* in his *Harsacarita* gives adequate reasons why *Sarasvatī* came down to earth, married *Dadhīca*, the son of *Cyavana*, and gave birth to *Sarasvateya*. These reasons are not found in any of the *Purāṇas*. In the *Vāyupurāṇa* also, only the story of the marriage of *Sarasvatī* with *Dadhīca*, son of *Cyavana*, and of the birth of *Sarasvatī* who became a master of all sciences through her blessings, is recorded, mostly on the model of *Bana* (see *Vayu-Adh* 65). The fact that in this respect *Vāyupurāṇa* was followed by *Bāṇa* is clearly apparent not only because that a number of

quotations from that Purāna is to be found in the *Harsacarita*, but also because the name of that Purāna is definitely mentioned by Bāna as पद्ममन्त्रोक्तपुराण in the 3rd chapter.

The case of the *Mahābhārata* is altogether different. Here various stories are recorded concerning the birth of *Sārasvateya*, the son of *Sarasvatī*. All these authorities, however, are unanimous in holding that he was vastly learned in the Vedas and that he transmitted his knowledge to others. (see *S'antiparvan*, Adh. 359 and *S'alyaparvan* Adh. 52 of the *Mahābhārata*). It is said in the *S'antiparvan* of the *Mahābhārata* that God created a *Sārasvata* through *Sarasvatī* and asked him to learn the Vedas himself and transmit his learning to others. This *Sarasvata* was also known by the names of *Vyāsa* and *Apantarātama*s, and he in accordance with the above instruction, spread the knowledge of the Vedas in the world.

A similar story is also found in the *S'alyaparvan* where it is said that the creative energy of the sage *Dadhīci* was transmitted to the river *Sarasvatī* when he was overpowered by passion on seeing *Alambusa* a divine dancing girl. As a result, the river *Sarasvatī*, obtained a son and he was carried by her to *Dadhīci*, his father. This *Sarasvateya* taught the Vedas to the sages when they forgot them owing to a severe famine which lasted for 12 years. *Asvaghosa*, in the first century A. D. also records the same story regarding *Sarasvateya* in his *Buddhacarita* (1-47)

1 3. शब्देतत् etc In the first half of this verse a clear exposition of the *S'abdabrahmavāda* as developed by *Bhartrhari* in his *Vakya-pāṇīya*, has been made. According to this school of philosophy, the *S'abdabrahma* or *Nāda*, which came out from God when he desired to create the world, is the cause of the universe which is enveloped in *Vivarta* or the illusory form of existence. When this illusion is removed by means of *Vidyā* or true knowledge there remains only the *Nāda* or *S'abdabrahma*. This *Nāda* is also called *Parāvāk*. From this *Parāvāk*, *Paśyanti*, *Madhyamā* and *Vākharī*, the three other kinds of speech, are produced. Here *Madhyamāvāk* has the property of *Sphota* which reveals the knowledge of *Artha* from

the S'abda. The things that are known or meant by the words have also no separate existence from the words, though they appear to exist separately. In support of this theory, the following verses appear in Bhartṛhari's Vākya-padhyāya:—

अनादिनिधनं ब्रह्म शब्दनत्वं यदश्वरम् ।
 विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥
 यो वाऽर्थो बुद्धिर्विषयोऽवाह्यवस्तुनवन्धनः ।
 स बाह्यं वर्स्वति ज्ञातः शब्दार्थं सम्यगिगृते ॥
 शब्दोपहितरूपाश्च बुद्धेर्विषयता गतान् ।
 प्रत्यक्षास्य वंसादीन् साधनान्वेन मन्यते ॥
 न गोऽस्ति प्रत्ययो लोके यः शब्दानुगमादते ।
 अनुविद्धास्य ज्ञानं सर्वं शब्देन भासते ॥
 अत्यन्तागल्यपि त्वय ज्ञानं शब्दं करोति हि । etc

For further information regarding the S'abdabrahma and Vivartavada a reference may be made to the Laghumāṇuṣa of Nagesābhata

विवर्तते । Vivarta is the illusory existence of a thing, for example, as the illusory existence of a serpent in the rope when it is mistaken for a snake

I 1 आस्मि । This is an indeclinable particle meaning 'I'—or अहम्.

I 9 त्वदुपज्ञम् । etc So long Vālmiki was considered to be the first to write in the classical śloka metre, and the first composition attributed to him is the verse मा निषाद, etc (See Rāmāyaṇa 1-2.) According to Rājasekhara, however, this verse of Vālmiki is much later than the compositions of Kāvya-purusa and Uśanas who were the two earliest inventors of the śloka metre

I 12 रस आत्मा । Rasa is the soul of the Kāvya. There are several standards of literary criticism in the history of Sanskrit poetics, and amongst them the theory of 'rasa' as the soul of poetry may be considered to be the pre-eminent. This theory was first conceived and developed by Bharata in his Nāṭyaśāstra for the purpose of dramatic composition. The importance of Rasa, however, was not fully recognized by later critics such as Bhāmaha, Daṇḍin, and Vamana as a standard of literary criticism with reference to compositions other than the drama. But the later critics advocated different theories of Alankara, Guṇa,

Riti, Dhvani, Vakrokti, Anumiti and Aucitya, and were of opinion that these principles were the essential factors in the best form of poetical composition other than the drama. During this period, the theory of Rasa underwent many changes and modifications in the hands of those who belonged to the other schools of literary criticism. In the middle of the 9th century Ānandavardhana revived the theory of Rasa and held that Rasa Dhvani is the chief principle in all poetical compositions including the drama. This theory of Dhvani though well established by Ānanda did not meet with general approval amongst a large number of critics during the period from 850 to 950 A. D. as they were content with the original Rasa school of thought started by Bharata and applied the same principle to both classes of the literature. Prominent among them were Rudrata, Bhattanayaka, Dhananjaya, and Dhanika. Rājasekhara flourished during this period (cir 900 A. D.) and he was led to adopt the trend of literary criticism as was prevalent in his days. Thus, he held that the Rasa and not Dhvani is the soul of the Kāvya-purusa. Again, at the end of the 10th century A. D. the theory of Rasadhvani was revived once more by the great Kashmirian scholar Abhinavagupta following in the foot-steps of Ānandavardhana. Rājasekhara did not even mention Dhvani as a part of the Kāvya-purusa or as the subject-matter of any of his eighteen chapters because in his time even the existence of Dhvani in poetry was not recognised by critics. For further information regarding the history of the Rasa school *see* the introduction to the Bhāvaprakāśana (G.O.S. No 15).

[l. 15 चत्वारि शृङ्गा त्रयो अस्य पादा द्वे त्रीणि सप्त हस्तासो अस्य ।

त्रिधा ब्रह्मो बृहभो रारथीति मूढो द्वेवो मर्त्या आविवेश ॥

(ऋग्वेद 3-8-10-3).

For the different interpretations of this Rk *see* Sāyana's Bhāṣya, Yaska's Nirukta 13-18 and Patanjali's Mahābhāṣya पश्य

Both the MSS. of the Kāvya-mīmāṃsā read शृङ्गास्त्रयो and मर्त्या-विवेश. cf सप्त खराः, त्रीणि स्थानानि, चत्वारो वर्णा, द्विविधा काकुः, षडलङ्कारा, षडङ्गानि इति ।

भरतनाट्यशास्त्र chapt 17]

l 20. उशना परिवृत्ते etc. The fact that Śarasvateya Kāvya-purusa was brought up by Uśanas or Kavi, as mentioned by

Rājaśekhara, not only shows that no rule of grammar (Pāṇini 4-1-151), is violated in the derivation of the word Kāvyaपुरसा (the son of Kavi) but also proves the propriety of using the famous name of Śūkra as Kavi (see तामलिहानुशासन 1-3-25).

[ll. 23-24 या दुग्धाऽपि न दग्धेव found in some MSS. of दमयन्तीचम्पू of त्रिविक्रम as मङ्गलश्लोक]

l. 25. तत्पूर्वकम्=after repeating this verse composed by Uśanas.

तत् प्रवृत्तिः । After this event Uśanas is called Kavi because of his paternal affection towards the young Kāvyaपुरसा and also because he himself composed a verse या दुग्धाऽपि न दग्धेव etc.

l. 26. तदुपचारात् । Due to the secondary capacity of the words (लक्षणा). Poets are called Kavīs because they are also engaged in the composition of verses as Uśanas or Kavi did in olden days.

Page. 7.

l. 1. कवृ वर्णे । Pāṇinīyas take the word वर्ण here to represent colour and derive words such as कर्वुर, कवरी etc. from this root कवृ. The word Kavi is generally derived by them from the root कुद् शब्दे इकार being added in accordance with the Unādi rule अच ङ (1-138) Ujvaladatta in his Unādisūtravṛtti derives the word Kavi from the roots कु वर्णे or कृ शब्दे (see. 4-138) But the Dhātupāṭha of Pāṇini reads two roots कुद् and कृ and states ञ्ङ only as their meaning. Rājaśekhara, however, seems to derive the word Kavi from the root कवृ वर्णे which is not possible according to the Unādi rule अच ङ and seems to take the word वर्णे to mean वर्णन or description. Following the derivation of Ujvaladatta on 4-138 of Unādisūtra, the reading कवृ वर्णे may be changed here as कुद् वर्णे.

l. 2 मक्त्वा । भक्ति is the secondary capacity of the word called the लक्षणा or गोणी. The word Kāvya signifies poetry through the primary capacity known as शक्ति or, Śāra, or वा through the secondary capacity (लक्षणा) as he is the personification of poetry.

l. 4. वाल्मीकि । Vālmiki also is brought here by Rājaśekhara to play his role because the epithet of Kavi applies to both Śūkra and Vālmiki (कविर्वाल्मीकिशुक्रयो-भेदिनी) and particularly to Vālmiki as he is designated by all poets as the आदिकवि.

1. 5. भृगुसूते = of S'ukra. Bhṛgu is the son of Brahman and S'ukra is Bhṛgu's son. This shows the source Vāyupurāṇa from which the author conceived the idea underlying the story of Sārasvateya. The Vāyupurāṇa and the Harṣacarita mention that Bhṛgu's grandson Dadhīci obtained a son Sārasvateya through his wife Sarasvatī. See, Vāyu. 65, 88-91. and Harṣacarita I.

1. 7. अनुप्रेक्षित = blessed by Sarasvatī.

1. 8. निषादनिरुतसहचरीकं क्रौञ्चयुवानम् । Here Rājasekhara states that the female Krauñca was hit by the Nisāda and the male Krauñca was lamenting in the presence of Vālmiki. But this statement goes against the description of the event recorded in the Rāmāyana.

Cf. तस्याभ्याशे त मिथुनं चरन्तगजपाणिनम् ।

ददर्श भगवास्तत्र क्रौञ्चोऽथवाहनि स्वनम् ॥

तस्मात्तु मिथुनादेकं पुमासं पापनिश्चय ।

जघान वैरनिलयो निषादस्तस्य पश्यतः ॥

तं शोणितपरीतांगं वेपमानं महीतले ।

भार्या तु निहतं दृष्ट्वा रुगव कर्णां गिरम् ॥

Rāmāyana 1. 2. 9-11.

There is a similar statement made by Ānandavardhana in his Dhvanyāloka (p. 27) as under : सनिहि(ह)तसहचरीविरहकातरक्रौञ्चाक्रन्दजनित. शोक एव श्लोकतया परिणतः । which also seems to go against the Rāmāyana of Vālmiki. Probably this passage of Ānandavardhana may be at the back of Rājasekhara's statement because the word सनिहित or सनिहत construed with the word सहचरी gives a different meaning as stated by him in the passage निषादनिरुतसहचरीकम् । But Abhinavagupta subsequently in his Locanā got over the discrepancy by mending the passage of the Dhvanyāloka in the following manner. सनिहतसहचरीविरहकातरक्रौञ्चिन आक्रन्देन च जनितः शोक ।

In this emendation, the word सनिहत is construed not with सहचरी but with क्रौञ्च who represents the विभाव, whereas the आक्रन्द of the female क्रौञ्च is अनुभाव for the शोक of Vālmiki. *Cf.* Locanā : सनिहतसहचरीति विभाव उक्तः । आक्रन्दितशब्देनानुभाव । (p. 28. l. 8.)

*[1. 10. मानिषाद etc *Cf.* ध्वन्यालोक 1-5 et seq.]

1. 10. By introducing here this verse and the story of Vālmiki, Rājasekhara reminds us of a similar narrative found in the beginning of the Rāmāyana. It is said there that Brahman induced Sarasvatī to bless Vālmiki with poetical skill. After obtaining her blessings Vālmiki began his compositions, and this verse मा निषाद etc. was his first metrical composition.

Cf मच्छन्दादेव ते ब्रह्मन् प्रवृत्तेयं सरस्वती ।

रामस्य चरितं कृत्स्नं कुरु त्वमृषिगत्तम ॥

Rāmāyana 1. 2. 31.

As Rājasekhara wanted to trace the earliest history of metrical composition in this chapter, it is but natural that he should bring Vālmiki's composition after that of Kāvyaपुरusa and Śukra

According to Rājasekhara, therefore, the first Kavi or author of metrical composition is Kāvyaपुरusa, the second is Śukra who brought up Kāvyaपुरusa in his hermitage and composed a verse while the third is Vālmiki who led Sarasvatī to the place of her son and began composing verses.

1. 21. कुमारः । Kārtikeya the son of Gaurī was a friend of Kāvyaपुरusa and he felt very uncomfortable when the latter made an attempt to run away.

1. 23. नान्यन् । In this connection, the verse occurring in this work on page 66, is noteworthy —

दृष्ट्वाऽन्येभं छेदमुत्पाद्य रज्ज्वा यन्तुवाचं मन्यमानस्तृणाय ।

गच्छन्द्ग्रे नागराजं करिष्या प्रेम्णा तुल्यं बन्धनं नास्ति जन्तोः ॥

1. 25. अनुवर्तस्वैनं निवर्तय च । Sahityavidyā is the realisation of the connections that exist between the Ś'abda and the Artha. By this statement, Rājasekhara wants to convey that Sahityavidyā alone is able to revive the creative faculty in poets even when poetry is extinct

1. 26. काव्यविद्याज्ञातकाः । Kavyavidyāśnātakas are those who after studying the Kavyavidyā begin to compose poems

Pages. 8-9.

*[Read तत्राभियुञ्जाना तमैमेयी यं वेपं यथेष्टमसेविष्टं स तत्रस्याभिः स्त्रीभिरन्वक्रियत । सा प्रवृत्तिरौड्मागधी etc. This portion seems to have been based on भरतनाट्यशास्त्र chapter. 13.

cf. चतुर्विधा प्रवृत्तिश्च प्रोक्ता नाट्यप्रयोगवृत्तः ।

आवन्ती दाक्षिणात्या च पाञ्चाली चौड्मागधी ॥

अत्राह—प्रवृत्तिरिति कस्मात् । उच्यते—पृथिव्यां नानादेशवेषभाषाचारवाताः ख्यापयतीति प्रवृत्तिः । प्रवृत्तिश्च निवेदने । अत्राह—यदा पृथिव्यां नानादेशाः सन्ति, कथमासां चतुर्विधत्वमुपपन्नम् । समानलक्षणश्चासां प्रयोग उच्यते । एवमेष समानलक्षणप्रयोगः । किंतु नानादेशवेषभाषाचारो लोक इति कृत्वा लोकानुसृतेऽनुवृत्तिसंश्रितस्य नाट्यस्य मया चतुर्विधत्वमभिहितं भारव्यारभटी सात्वती कैशिकी चेति । वृत्तिसंश्रितश्च प्रयोगैरभिरता देशाः । यतः प्रवृत्तिचतुष्टयमभिनिर्वृत्तं प्रयोगश्चोत्पादितः । तत्र दाक्षिणात्या भवेत् बहुगीतनृत्यवाद्या कैशिकी प्राया चतुरमधुरललिताङ्गाभिनया । यथा—

महेन्द्रो मलय सद्यो मेलक पलपिञ्जरः ।
एतेषु संश्रिता देशाः स ज्ञेयो दक्षिणापथ ॥
कोशलास्तोशलार्थव कलिङ्गा एव गोशला ।
द्रविडान्ध्रमहाराष्ट्रा वैष्णवा वानवासजाः ॥
दक्षिणस्य समुद्रस्य तथा विन्ध्यस्य चान्तरे ।
ये देशास्तेषु युञ्जीत दाक्षिणात्यां तु नित्यशः ॥
आवन्तिका वेदिसिका सौराष्ट्रा मालवास्तथा ।
सिन्धवास्त्वथ सौवीरा आनतीरसार्जुदेयकाः ॥
दाशार्णान्ध्रिपुराश्चैव तथा वै मार्तिका मता ।
कुर्वन्त्यावन्तिकीमेते प्रवृत्ति नित्यमेव तु ॥
सात्वती कैशिकी चैव वृत्तिमेपा समाश्रिता ।
भवेत्प्रयोगो नान्यत्र स च कार्यः प्रयोक्त्वभिः ॥
अङ्गा वङ्गा कलिङ्गाश्च वत्साश्चैवौड्रमागधा ।
पाण्डुरैपालिकाश्चैव अन्तर्गिरिबहिर्गिराः ॥
तत्र वङ्गसमा ज्ञेया मलदा मल्लवतका ।
ब्रह्मोत्तरप्रभृतयो भार्गवा भार्गवास्तथा ॥
प्रागज्योतिषाः पुलिन्दाश्च वेदेहास्तामलिप्तकाः ।
प्रागा प्रावृत्याश्चैव युञ्जन्ति ह्यौड्रमागधीम् ॥
अन्येऽपि देशा एभ्योऽपि ये पुराणं प्रकीर्तिता ।
तेषु प्रयुज्यते ह्येषा प्रवृत्तिस्त्वौड्रमागधी ॥
पाञ्चालमध्यमाया तु सात्वत्यारभटी स्मृता ।
प्रयोगस्त्वल्पगीतार्थं आविद्वग्गतिविभ्रमः ।
पाञ्चालाश्शौरसेनाश्च काश्मीरा हास्तिनापुराः ॥
बाह्लीका शाकलाश्चैव मद्रकौशानरास्तथा ।
हिमवत्संश्रिता ये च गङ्गायाश्चोत्तरा दिशम् ॥
ये श्रिता वै जनपदास्तेषु पाञ्चालमध्यमा ।

The verses आर्द्रचन्दन and आ मूलतो are quoted in सदुक्तिकर्णामृत (II-86 and 99) under Rājasekhara.

P 8.1. 23 A reads परिमण्डलितान्तरीयम् instead of परिमण्डलितोत्तरीयम्
P 9.1. 26. Read “अनन्तानपि हि देशाश्चतुर्धेवाकल्प्य कल्पयन्ति चक्रवर्त्तिक्षेत्रं समासेन । तद्वान्तरविशेषं पुनरनन्ता एव” इति याज्ञवल्कीयः ।]

1. 3. अथ etc. After tracing the origin and history of metrical composition, the author in the next two pages (8-9) seeks to explain the varieties of poetical composition in accordance with the natural surroundings, and customs and manners of the different people. These are called styles and Rājaśekhara classifies them into four distinct groups. These four groups, each consisting of Pravṛtti, Rīti and Vitti, are already mentioned by Bharata in chapter 13 of his Nāṭyaśāstra. Rājaśekhara adds to the description of the four groups, four verses of his own, describing women's dress in four parts of India with the preamble—*त ते सुनयोऽस्मिदुष्टु* and seeks in these pages to discover scientific explanations for the different styles of writings which existed in early Sanskrit compositions. Incidentally, he mentions also the four Pravṛttis or देवविन्यास, Vittis or विद्याविन्यास and Rītis or वचनविन्यास adopted by the people living in the four divisions of India.

In the eastern part of India there are Auḍhamāgadhī Pravṛtti, Bhārati Vitti and Gaudiyā Rīti.

In the Pāncāla country, there exist Pāncālamadhyamā Pravṛtti, Sāttvatī and Ārabhatī Vittis and Pāncālī Rīti.

The countries of Avantī etc. have: Āvantī Pravṛtti, Sāttvatī and Kaiśikī Vittis.

The Southern part of India has: Dākṣiṇātyā Pravṛtti, Kaiśikī Vitti and Vaidarbhī Rīti.

Among the Pravṛttis, Vittis and Rītis mentioned above Rājaśekhara seems to attach a relative superiority to the Vaidarbhī, Kaiśikī and Dākṣiṇātyā style of the southern India, because he states that Kāvya-purusa was pleased and brought under control by Sāhityavidyāvadhū only through the style current in South India. It seems, however, strange that he failed to recognize the Lāṭiyā Rīti of the dialects of the countries Avantī etc. though the whole of the Avantī or Lāṭa country had been repeatedly described by him in his works. (See Kāvya-mīmāṃsā p. 34 l. 7 and Bālārāmāyana, act X.). The reason for this, seems to be that he did not favour the idea of creating a new Rīti of Lāṭiyā as proposed for the first time by Rudrata, because there is not much difference between the two Rītis, Pāncālī and Lāṭiyā. In the history of the development of Rītis, Bhāmaha did not acknowledge the existence

of distinct classes of Rīti such as Gaudīyā and Vaidarbhī; while Dandin in his work established the relative superiority of the Vaidarbhī style over that of the Gaudī. To these two, Vāmana added a third, the Pāñcālī, and Rudrata a fourth, the Lāṭīyā. Thus four Rītis were acknowledged by critics in the period when Rājasekhara flourished, but he recognized only three Rītis after omitting the Lāṭīyā. This fact he again mentions on p. 10. l. 5.

Page 10.

1 2. For the complete description of the Cakravartiksetra, see p 92 of the Kāvya-mīmāṃsā

1 3. Beyond the Cakravartiksetra, there are the lands called Harivarsa and Kimpurusavarṣa which are the abodes of divine beings

1 5 तिष्ठ । Rudrata who flourished before Rājasekhara and who is often quoted in this work, had acknowledged four Rītis including the Lāṭīyā in his Kāvya-lāṅkāra (2 4-6). The reason why Rājasekhara did not recognise the fourth Rīti is already mentioned.

पुरस्तात् । Rītis are proposed to be treated of in the third Adhikarana 'Rītimirnaya' as enumerated on the first page of the Kāvya-mīmāṃsā. This statement also clearly shows that Rājasekhara wanted to complete this work in eighteen Adhikaranas. For the three Rītis see p 31. l. 6. of the Kāvya-mīmāṃsā

[1. 6. वत्सगुल्मम् । Cf अमृता दक्षिणात्यस्य द्विजाते सोमशर्मेणः ।

वत्सगुल्माभिर्धौ पुत्रौ..... ॥ (बृहत्कथामञ्जरी 1. 3. 4)]

दक्षिणापथे सोदर्यौ राजपुत्रौ वत्सगुल्मौ । तान्यामभ्यासितो देशो वत्सगुल्मक इति प्रतीत ।
(Jayamangalā on Kāmasūtra 5 6. 36) (?)]

1. 6. वत्सगुल्मम् । Rājasekhara thinks that Vatsagulma is a city in the country of Vīdarbha. This Vatsagulma may be identified with the Vamsagulma which is situated near the source or first fall of the river Narmadā. Cf. Mahābhārata, Vana. cha. 83. 9. But Vātsyāyana in his Kāmasūtra (5. 6) mentions Vatsagulma and Vīdarbha as two distinct countries Cf प्रेष्याभिः सह तद्वेषाज्ञागरकपुत्रान् प्रवेशयन्ति वाल्मगुल्मकानाम् । ३५ । स्वैरेव पुत्रैरन्तःपुराणि कामचारैर्जननीवर्जमुपभुज्यन्ते वैदर्भकाणाम् । ३६ । This Vatsagulma of Kāmasūtra may represent the kingdom of Udayana Vatsarāja.

1. 9. संबन्धिन्यौ । Gaurī and Sarasvatī are related to each other because the daughter of Gaurī was given in marriage to the son of Sarasvatī.

* [1. 14. प्रेक्ष चेह च नन्दति । *Cf.* स्वधर्मं सदधानो हि प्रेक्ष चेह च नन्दति । (अर्थशास्त्र 1.3)]

1. 14. Thus, he who knows the origin and development of poetical composition, feels happy both here and hereafter.

Adhyāya IV.

1. 17. पदवाक्यविवेकः । This subject comprises three chapters 4, 5 and 6. The fifth chapter which deals with the Kāvya-pāka must also be taken as a sub-division of the main subject पदवाक्यविवेक; because काव्यपाककल्प is nothing but the selection of such words and sentences as may be appropriate to the Rasa. पाठप्रतिष्ठा the subject of the seventh chapter, therefore, is mentioned after the पदवाक्यविवेक in the first chapter, while enumerating the subjects treated of in this work

[1. 18. बुद्धिमानाहार्यबुद्धिश्च । *Cf.* बुद्धिमानाहार्यबुद्धिर्दुर्बुद्धिरिति पुत्रविशेषाः । शिष्यमाणो धर्मार्थावुपलभते चानुतिष्ठति च बुद्धिमान् । उपलभमानो नानुतिष्ठत्याहार्यबुद्धिः । अपाय-नित्यो धर्मार्थद्वेषी चेति दुर्बुद्धिः । (अर्थशास्त्र 1-17.)]

1. 18. शिष्यम् । Vāmana divides poets into two classes as अरोचदि and सत्तृणाभ्यवहारि, and mentions only the first among the two as शिष्य or one who is fit to receive instructions. (See. Kāvya. Sūtra. 1-2.) Rājasekhara follows both Vāmana and Kāṭilya in this respect and divides poets into three classes as बुद्धिमान्, आहार्यबुद्धि and दुर्बुद्धि. The first two only are stated by him as शिष्य or competent to receive instruction.

Page. 11.

1. 5. अन्यथावृत्तिः=quite contrary to the preceding two.

प्रतिपत्तिः=right observation.

A student who is intelligent hears from teachers but once and forthwith brings the precepts into practice. He is required to go to his teacher only for advanced studies.

1. 10. सारस्वतोऽनुभावः=literary intelligence and activities.

औपनिषदिके । The methods by which he also can get it, will be explained in the Aupanisadika or the last Adhikaraṇa of the

Kāvya-mīmāṃsā This statement also indicates that Rājasekhara wanted to complete the work in eighteen Adhikaranas.

[1 13. Cf. 'चित्तैकाग्र्यमवधानम् । अवहितं हि चित्तमर्थान् पश्यति ।' वामनीया-लङ्कार 1. 3. 17].

1. 15. यद्गोचरे च विदुषां निपुणैकसेव्यम् । Construe:—विदुषां गोचरे यत् निपुणैक-सेव्यम् । The words विदुषां गोचरे refer to the subjects to be mastered by scholars.

Among the subjects to be learnt by scholars, the literary secrets should be attempted only by the most clever persons.

S'yāmadeva who is represented here by Rājasekhara as laying a special stress on the doctrine of Samādhi as the main factor in poetical composition, may be identified with S'yāmilaka, the author of the Pādātāṭikabhāṣa. For the view of S'yāmilaka on this subject, see the following verse

इदमिह पठ मा भदेवं सवत्सिदमन्यथा कृतमिदमयं ग्रन्थेनार्थो महानुपपादितः ।

इति मनसि यः काव्यारम्भे कवेर्भवति श्रमः सनयनजलो रोमोद्भेदः गता तमपोहति ॥ ३ ॥

S'yāmilaka's Pādātāṭikā.

[1 18 (१) अभ्यासो हि कर्मणा निरतिशयं कौशलमावृत्ते । Ibid 1-3-24].

11. 19-23. This distinction between समाधि and अभ्यास as inward and outward activities, does not appear to be quite clear. For both are mental activities according to the definitions मनस एकाग्रता and अविच्छेदेन शीलनम्. But the author seems to indicate that समाधि relates to the thinking mind while अभ्यास is constant practice. Yāyavariya thinks that these two faculties only strengthen the literary power or शक्ति which alone can create poetry. This power is different from प्रतिभा and व्युत्पत्ति, because they are the effects of the same power. Here Rājasekhara follows the view of Rudrata.

Cf. मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिव्येयम् ।

अङ्घ्रिघ्नानि पदानि च विभान्ति यस्यामयौ शक्तिः ॥ (K. A. 1-15)

Rudrata differs in this respect from Daṇḍin and Vāmana both of whom hold that प्रतिभा is the chief requisite in poetical compositions. (Cf. नैसर्गिकी च प्रतिभा. (Daṇḍin 1-103.) कवित्वबीजं प्रतिभानम्. (Vāmana 1-3-16.)

1. 25. प्रतिभा is another mental faculty by which those things that are not even perceived by poets are easily conceived and expressed. This is called mental perception or मानसप्रत्यक्ष

Page. 12.

*[1. 1. मेधाविह्वर was a rhetorician too *cf* ननु दण्डिमेधाविह्वरभामहोदय-
कृतानि सन्धेयवाक्यद्वारास्त्राणि । नमिसाधु's commentary on Rudratāṇkāra p 2.
His name occurs in सामह too.]

1. 1. Both Medhāvīrudra and Kumaradāsa were born blind but became great poets. Kumaradāsa is well known as the author of the Jānakīharana, an excellent but long Kāvya work comprising 20 Saigas. He is said to have ruled over Ceylon and is believed to be a contemporary of Kālidāsa. Two incomplete editions of the Jānakīharana have been published, one from Jaypore in 1893 and the other from Bombay in 1907. The undenoted verse also occurs in the Sūktimuktavali regarding the poetic skill of this blind author

जानकीहरणं कर्तुं रघुवंशे स्थितं यान् ।

कविः कुमारदासश्च रावणश्च यदि क्षमः ॥

Medhāvīrudra is known from the references of Nāmisaḍhu and Bhāmaha, but more as a rhetorician than as a poet. It is also doubtful whether Medhāvīrudra is the name of a single person or of two, namely Medhavi and Rudra. The single name of Medhavi is mentioned by Bhāmaha, while that of Rudra appears as the name of the author of the Ś'ingaratilaka where the author exhibits his skill as a poet.

1. 2. In this sentence the meaning of कश्चन is doubtful because of the two constructions क्विच न and क्विचन. In fact, the author here makes an attempt to prove his contention with two arguments. He seeks to prove that poets endowed with प्रतिभा can mentally conceive everything that they want to describe without ever actually perceiving them. To prove this, he first points out that even those who were born blind have become excellent poets. If we take two words as क्विच and न, the second argument will be in the form of a question: Do the poets not visualize and describe the customs and manners of the people belonging to different countries and islands without the personal knowledge of those things? The obvious answer is: they do so describe with the faculty of their प्रतिभा. This fact is stressed upon in the following verses taken at random from the works of Kālidāsa. If the word क्विचन is taken as one word, it should be construed as an adjective to the word व्यवहृतिम्.

^a[1. 4. प्राणानामनिलेन (अभिज्ञानशाकुन्तल VII. 12.)]

1. 4. In this verse Kālidāsa describes the sages practising penance on the mount Hemakūta situated in the land of Kimpuravarsa which could not conceivably be seen by him from Bhāratavarsa (see p. 92 of this work)

^{*}[1. 8. अनेन सार्धे (रघुवंश VI 57.)]

1. 8. Here also Kālidāsa describes the condition of an island on the opposite side of the country of the king in question and refers to the Lavanga flower grown in that island. Did he actually visit the place?

^a[1. 12. हरोऽपि (कुमार III. 67.)]

1. 12. Again, the same poet describes the conduct of Mahādeva when he falls in love with Pārvatī. Can such scenes be envisaged?

^f[1. 16. तथागतायाम् । (रघु VI 82)]

1. 16. The feelings of a lady for the first time in the presence of her lover, and the behaviour of her maid servant at that time, are fully described here by the same poet, who, being a male, is not expected to know the true feelings of a female mind.

Page. 13.

1. 1. Three kinds of neophytes develop into three different types of poets as under —

S'ṛṣya	Poet
बुद्धिमान्—	सारस्वत ।
आहार्यबुद्धिः—	आभ्यासिक ।
दुर्बुद्धि =	औपदेशिक. ।

1. 4 तन्त्रशेषम् । Several efforts through the aid of Mantras and some Tantric practices.

1. 5. फणितम्—raw sugar.

1. 10. उत्कर्ष । Yayavariya thinks that eminence or superiority is always preferable and that the combination of several qualities brings forth eminence.

^a[1. 19. एकस्य. Read न्यस्य विदग्धवदनेषु. cf. तत्काव्यमारोप्य पदं विदग्धवक्त्रेषु विधं परिब्रम्भतीति ॥ (रुद्र-शङ्कारतिलक. II 70.)]

1. 19. All MSS read न्यस्याविदग्धवदनेषु etc. If this reading is accepted the meaning of the second half would be good poetry, while travelling, tramples upon the faces of the uncultured people with its

footsteps (words) like one eager to see the world. Here the introduction of uncultured people does not militate against the context because such men are unable to distinguish between good or bad poetry. Compare also the verse of the S'ringaratilaka above quoted. A better reading as न्यस्याद्विदग्धवदनेषु, therefore, is suggested here instead of न्यस्याविदग्ध etc.

1. 21. भावक is a critic or a सहृदय

1. 23. कः पुन । There is no real difference between these two functions of कावयित्री and भावयित्री because a poet himself may be a good critic or *vice versa*.

1. 26. भावकस्तु कवि = that poet who is himself a critic. This remark supports the contention of the Ācāryas stated in line 23.

Page 14.

1. 1. Kālidāsa is here represented as refuting the view accepted by the Ācāryas. He seems to be of opinion that the critical and poetical faculties are quite distinct and are found rarely combined in one and the same person. But Rājasekhara does not mention the place where Kālidāsa must have expressed this view. Very probably the underlying idea has been drawn from the following verse occurring in his S'ākuntala

आ परितोषाद्विदुषा न जातु मन्ये प्रयोगवज्रानम् ।

बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेत् ॥ 1-2

From this, it appears that Kālidāsa was of opinion that poets do not feel at ease until their composition is well-received by critics. Similar expressions are also made by him in his Raghuvamśa and Mālavikāgnimitra.

C/ तं सन्त श्रोतुमर्हन्ति सदमद्वयकित्हेतव ।

हेन सलक्ष्यते ह्यमो विशुद्धिः दयामिकाऽपि वा ॥ Raghuvamśa 1-13.

and सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः । Mālavikāgnimitra 1.

1. 3. This verse also strengthens the view that these two faculties of composition and criticism seldom combine in one person.

* [1. 7. Two verses of मङ्गल are quoted in सदुक्तिकर्णामृत—

यदाख्यानासङ्गादुपसि पुनते वाचमृषयो यदीय सकम्पो हृदि मुकृतिनामेव रमते ।

स सार्धं सर्वज्ञ पथि निरपवादे कृतपदो जिनो जन्तुर्बुधं दमयतु भवावर्तपतितान् ॥

निष्किञ्चनत्वाद्विधुरस्य साधोरभ्यर्थितस्यार्थिजनस्य किञ्चिद् ।

नास्तीति वर्णा मनसि भ्रमन्तो निर्गन्तुमिच्छन्त्यसुभिः सहैव ॥ 5-290.

अरोचकिनः सतृणाभ्यवहारिणश्च etc.

Cf. अरोचकिनः सतृणाभ्यवहारिणश्च कवयः ॥ १ ॥ इह खलु द्वये कवयः संभवन्ति । अरोचकिनः सतृणाभ्यवहारिणश्चेति । अरोचकिसतृणाभ्यवहारिशब्दौ गौणार्थौ । कोऽसावर्थः । विवेकित्वमविवेकित्वं चेति । यदाह—

पूर्वे शिष्या विवेकित्वात् ॥ २ ॥ पूर्वे खलु अरोचकिनः शिष्याः शासनीयाः । विवेकित्वात् विवेचनशीलत्वात् ।

नेतरे तद्विपर्ययात् ॥ ३ ॥ इतरे सतृणाभ्यवहारिणः न शिष्याः । तद्विपर्ययात् । अविवेचनशीलत्वात् । नच शीलमपाकर्तुं शक्यम् । (वामनालङ्कार 1. 2. 3)]

1. 7. The Bhāvakas or critics are divided into two distinct classes by Maṅgala as अरोचकि and सतृणाभ्यवहारि. In Vāmana's Kāvya-lankārasūtra, the same division is found with reference to poets but not critics. It may be surmised from this statement of Rājasekhara : “कवयोऽपि भवन्ति । इति वामनीयाः” that Maṅgala was earlier than Vāmana (cir. 800 A. D.).

11. 10-17. Yāyāvartīya disagrees with the contention of Vāmana regarding the division of poets, and sticks to his original classification given in the beginning of the chapter as बुद्धिमानाहार्यबुद्धि etc. He advances two important arguments in rejecting Vāmana's classification of poets. Firstly, that if the quality of अरोचकिता is inherent from birth it cannot be changed by human effort. Secondly, that if it springs through the medium of the knowledge of reality, it is not likely to take effect when a good piece of poetry is placed before him. Similarly, the other quality of सतृणाभ्यवहारिता is common to all in the beginning, but it disappears when one begins to discriminate the best from the worst by virtue of deeper study.

1. 20. Scholarship without jealousy is a rare virtue. It is a truism and with this the author feintly hints at Bāna who in his Harṣacarita 6th Uucchvāsa writes as follows:—

कपिरचपलः कविरमस्सरः वणिगतस्करः + + +
× × राजसूनुदुर्विनीतश्च जगति दुर्लभः ।

Page. 15.

1. 4. This line must be construed as:—

भावकः कवेः यन्न भवति तत् किम् । ही चित्रम् ।

1. 5. Cf. किं कवेस्तस्य काव्येन सर्ववृत्तान्तगामिनी ।

कथेव भारती यस्य न व्याप्नोति जगत्रयम् ॥

Harṣacarita 1-10.

*[1. 7. Cf. सत्यं सन्ति गृहे गृहे सुकवयो (शङ्कारितिलक. 1-17)].

1. 7. Bāṇa has expressed a similar sentiment in the following verse:—

सन्ति श्वान इवासङ्ख्या जातिभाजो गृहे गृहे ।
उत्पादका न बहवः कवयः शरभा इव ॥

Harsacarita 1-6.

*[1. 10. सर्वाभिनयनिर्णीतौ दृष्टा नाट्यमृजा न याः । नाट्यमृजा । ब्रह्मणा ।
नाट्याख्यं पञ्चमं वेदं सेतिहासं करोम्यहम् । (नाट्यशास्त्र 1-15)]

1. 10. Construe as:—

याः सर्वाभिनयनिर्णीतौ नाट्यमृजा न दृष्टा ता विक्रिया उद्धमन्ति ।

1 11 वाग्भावक and हृदयभावक । Some critics seem to appreciate poetry and express their appreciation while others appreciate at heart but do not express. Some scholars, however, are inclined to interpret the sense of these two terms in a somewhat different manner. The Vāgbhāvakas are those who are apt to lay much stress on the words of poetry, while the Hridayabhāvakas are disposed to lay an emphasis on the essence of poetry.

1. 14. Some critics, while going through a poem, discover simultaneously the existence of qualities that are to be praised and the non-existence of the blemishes to be condemned.

1 18. सात्मानम् । This should be separately read in prose as: स-आत्मानम् । For similar usages refer to सैष दाशरथी राम and सैष शिष्यहिताय न ।

1. 21. All MSS. read पदान्तरम् । But यदा is here suggested as it is followed by तदा in the next half. The general purport of the whole chapter is stated in this verse.

1 23. It has already been said that the two qualities of प्रतिभा and व्युत्पत्ति, essential for poetical excellence, arise from the S'akti or the power of imagination with which only a few are blessed. प्रतिभा has been discussed in this chapter while व्युत्पत्ति will follow in the next.

Adhyāya ५.

Page. 16.

11. 2-5. बहुज्ञता । Ācāryas define व्युत्पत्ति as बहुज्ञता. Here the word बहु or 'many' represents the subjects such as लोकव्यापकीर्णक etc., a knowledge of which is imperative on a poet who makes an attempt at writing poetry. A list of these subjects, probably for

the first time, is given by Vāmana in his Kāvya-lankārasūtra. (1. 3 1-20) The knowledge of these subjects is known as Vyutpatti and is an essential factor in the composition of poetry. This has been acknowledged by such early writers on poetics as Daṇḍin, Vāmana and others. (See Kāvya-darśa 1-103, and Kāvya-lankārasūtra 1-3-1) Abhinavagupta, however, holds a different view regarding the definition of Vyutpatti. He says in his Locana (p 137. N S. ed.) समस्तवस्तुषौर्वापर्यपरामर्शकौशलं व्युत्पत्तिः ।

While Mammata defines this Vyutpatti as निपुणता, he does not add any further explanation. Rājaśekhara, however, differs from the Ācāryas, and is inclined to take the subjects लोक, विद्या, प्रकीर्णक etc, as the source of काव्यार्थ or the theme of poetry but not the cause of poetry itself. (See chapter 8th of this work). While defining Vyutpatti he follows Rudrata and characterises it as उचितानुचितविवेकः ।

() छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् ।

युक्तायुक्तविवेके व्युत्पत्तिरित्यं समासेन ॥

Rudrata 1. 18

In the works of Ānandavardhana and Abhinavagupta the definition of Vyutpatti is similar to that of Rudrata (See Dhvanyāloka p 137) According to Rājaśekhara, therefore, the faculty of discrimination which is effected by the study of छन्दो-व्याकरण etc, is known as Vyutpatti.

[ll. 6—10. आनन्द is आनन्दवर्धन the author of ध्वन्यालोक.

ध्वनिनाऽतिगभीरेण काव्यतत्त्वनिवेशिना ।

आनन्दवर्धनः कस्य नासीदानन्दवर्धनः ॥

(राजशेखरस्य)

Cf. द्विविधो हि दोषः कवेरव्युत्पत्तिकृतोऽशक्तिकृतश्च । तत्राव्युत्पत्तिकृतो दोषः शक्तिरस्कृ-
तत्वात्कदाचिन्न लक्ष्यते । यस्त्वशक्तिकृतो दोषः स झटिति प्रतीयते ।

परिकरश्लोकश्चात्र :—

अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः ।

यस्त्वशक्तिकृतस्तस्य स झटित्यवभाष्यते ॥

(ध्वन्यालोक तृतीयोद्घोत)

This verse is quoted by Hemacandra in his काव्यानुशासनविवेकः]

ll. 6-14. In order to decide the superiority among these two factors: Pratibhā and Vyutpatti, Rājaśekhara quotes here the views held by two earlier writers Ānandavardhana and Maṅgala on

the same question. Ānandavardhana records his view on this question in his Dhvanyālokā (pp 137 and 147) He holds that Pratibhā is more important to a poet than Vyutpatti and proves his contention by citing an instance from the Kumārasambhava, where Kālidāsa describes the amorous sports of Pārvatī and Śiva. This description, he seems to think, is improper and is the result of the poet's want of Vyutpatti, but the propriety of this portion has been maintained admirably by poet's Pratibhā or genius (Śakti). Here, it may be noted that Ānandavardhana uses the word Śakti to mean Pratibhā while Rājaśekhara limits the use of Śakti to denote the cause of Pratibhā. (See page 11 l 22) In support of this view of Ānandavardhana, Rājaśekhara cites another instance by a verse एतन्कि etc. Here, impropriety due to want of Vyutpatti, may be discovered because the son Kārtikeya is said to have asked his mother Pārvatī certain questions regarding his father when he had the quarters as his garments (दिग्भ्रमर) This impropriety does not find full expression owing to the Pratibhā of the poet who concludes the topic by saying that the Devī smiled and stopped her son from asking further questions of an improper nature, thus diverting the attention of the reader.

ll 15-22 Mangala, another expert on poetics, however held a different view which made Vyutpatti more important than Pratibhā for a poet Here all the MSS read वेदश्रीचित्तचित्तानाम् । The word चित्त or चित्र may be read in the place of चित्त If this suggestion is accepted, the passage will mean that the readers, while appreciating a poet's वेदश्रीचित्त or चित्र which is the effect of his Vyutpatti, do not care much for his want of erudition in यच्छाङ्गुष्मका which depends on his Pratibhā This view is illustrated by means of the verse. कृत कण्ठे चिको नहि etc In this verse the poet exhibits his power of discrimination or Vyutpatti when he states that a lady removes heavy ornaments, dress, etc. from her body but puts on a light *neglige'* in silk when she is about to engage herself in amorous sports

This descriptive skill arises out of the poet's Vyutpatti which is the result of his study of the Kāmasūtra (4. 1.) where we meet with the following passages.

बहभूषणं विविधकुसुमानुलेपनं विविधाङ्गरागममुज्ज्वलं वाम इत्याभिगमिको वेष ॥ २४ ॥

प्रतनुश्चक्षणात्पदुकूलता परिमितमाभरणं सुगन्धिता नात्युत्बन्धमनुलेपनं तथा शुक्लान्यन्यानि पुष्पाणीति वैहारिको वेषः ॥ २५ ॥

In this verse readers appreciate the Vyutpatti of the poet and do not denounce him for his lack of Pratibhā or शब्दार्थगुम्फना ।

Page. 17.

* [1. 1. जट्टाकाण्डो also in काव्यप्रकाश VII.]

ll 1-4. In this verse, the poet has exhibited both Pratibhā and Vyutpatti, and Rājaśekhara thinks that the poet who possesses both the faculties, is the best Here, the poet's Vyutpatti of Nāṭya can be discovered by referring to the definition of Dandā-pāda, a kind of dancing described in the Nāṭyaśāstra and the Saṅgītaratnākara. cf Nāṭyaśāstra-(G.O.S. No. 36.)

नूपुरं चरणं कृत्वा दण्डपादं प्रसारयेत् ।

अग्राविद्धकरं चैव दण्डपादं तदुच्यते ॥

and

4-143.

चारी नूपुरपादोऽथ दण्डपादाद्भुतः करः ।

दण्डवच्चस्यते यत्र दण्डपादं तदुच्यते ॥

सूर्यो विनियुञ्जन्ति तत्साटोपपरिक्रमे ॥

Saṅgītaratnākara 7-711.

The Pratibhā of the poet also is well exhibited here by his excellent description of the dance of the Devī in the most appropriate words.

* [1. 20. लोललङ्काङ्गल also in सरस्वतीकण्ठाभरण. Read मालङ्घ्योत्ताल.]

ll. 20-24. Bhojadeva quoted this verse in his Sarasvatī-kanthābharana (2-69) to illustrate पदरचना. How the poet here zealously observes the methods of रचना may be gathered from the remarks of Bhojadeva:

अधिकानामपुष्टार्थानामपि पदानामनुप्रासाय छन्द पूरणाय चार्थानुगुण्येन रचितत्वादित्यं पदरचना ।

1. 25. In this verse, the author illustrates the skill of a poet in composing complete sentences only with nouns without using any verb.

Page. 18.

*[1. 11. देवी पुत्रमसूत attributed to योगेश्वर in सङ्कलिकर्णामृत; also in सरस्वतीकण्ठाभरण]

l. 11. The verse देवी पुत्रमसूत etc is quoted by Bhojadeva in his *Sarasvatikanthābharana* (4-176). This verse is also found in the *Sūktimuktāvalī* and is attributed to *Thivikramabhatta*. Bhoja finds in this verse a variety of *Parikarāṇakāra* while *Rājaśekhara* quotes this verse to illustrate an *Arthakavi*.

ll. 15-19. In this verse न प्राप्तम् etc. यमकशब्दालङ्कार is illustrated by repetition of two words विषमरणम् and भागीरथ्याम् in two different senses. In the verse भ्रान्त etc. रूपकालङ्कार is illustrated

*[l. 21. Read as स्तनतटपरिणाहो दोर्लतालेखसीमा । प्रतीच्छत्याशोकी also in सरस्वतीकण्ठाभरण]

l. 20-25. Here उक्ति indicates a beautiful presentation of certain ideas. For an attractive presentation, poets must make use of the quality or गुण known as *Samādhi*. This is considered by *Daṇḍin* as the most important among the *Gunas*.

cf. तदेतत्काव्यमर्वस्वं समाधिर्नाम यो गुणः ।

कविसार्थः समग्रोऽपि तमेतमुपजीवति ॥ *Kāvyaḍaśa*. 1-100

The two verses quoted here to illustrate an उक्तिकवि indicate that समाधि is the chief factor in उक्ति. *Samādhi* has been defined by *Daṇḍin*, *Bhoja* and others as अन्यधर्मस्यान्यत्रोपगमम् । *Bhoja*, in the second verse प्रतीच्छति etc illustrates *Samādhi*. In these two verses such words as लब्ध, लेख, निषेय and प्रतीच्छति, अनुवदति, अवतरति, denote the quality known as *Samādhi*

Page. 19.

[ll. 3 7. मूलं बालक. (विद्वत्शालमञ्जिका IV. 5)]

l. 3. In this verse, the skill of a *Rasakavi* is illustrated. Here, a poet describes the beauty of the river *Tamraparni* and its water which transforms itself into pearls and adorns the breasts of beautiful ladies. The poet thereby gives vent to his inner feeling of *S'ṛṅgāra*.

l. 7. मार्गकविः । The word 'Mārga' denotes here the *Ritis* वैदर्भी, गौडी etc. See *Daṇḍin* 1. 40. This represents the *Vaidarbhi* style which has been acknowledged by early writers as the best.

*[l. 11 आत्मारामा वेणीसंहार 1-23]

l. 22. पौरस्त्यानाम् । The *Gaudas* are generally called *Paurastyas* and their छया or style is known as the *Gauḍiyā* style. *Daṇḍin*

in his Kāvyaadarśa uses this word पौरुष्य to represent the Gaudas and calls their Rīti as गौडीया (see 1-50)

1. 23 प्रवध्नाति=author of a Mahākāvya.

1. 24. अन्यतर=Sanskṛta or one of the Prākṛta dialects

Page. 20.

[11. 5.-6 c/ सुपां तिङां च व्युत्पत्ति वाचा वाञ्छन्त्यलङ्कृतिम् ।

तदेतदाहु सौशब्दं नार्थव्युत्पत्तिरीदृशी ॥ (भासह 1-14).

व्युत्पत्तिः सुतिङां या तु प्रोच्यते सा सुशब्दता । सरस्वतीकण्ठभरण I.

आवापोद्धरणे and यत्पदानि (वामन 1-3-15), सति वक्तुरे (Ibid. 1-2-11)

For the text of वामनीयालङ्कार the commentator सहदेव says as under :—

वेदिता सर्वशास्त्राणा भद्रोऽभून्मुकुलामिधः ।

लब्ध्वा कुतश्चिदादर्श भ्रष्टान्नायं समुद्धतम् ॥

काव्यालङ्कारशास्त्र यत्तेन तद्वामनोदितम् ।

अस्या तत्र कर्तव्या विशेषालोकिभिः कचित् ॥

आकर्ण्य भवतस्तस्माद्व्युत्पत्तय विधीयते ।

विवृतिः सहदेवेन वामनीयस्य सम्प्रति ॥

pp 20-21. For सहकारपाक and वृन्ताकपाक c/ वामन (3-2-14).

गुणस्फुटत्वमाकल्ये काव्यपाकं प्रचक्षते ।

चूतस्य परिणामेन न चायमुपमायते ॥

सुतिङ् संस्कारगार यत्किञ्चिद्वस्तुगुणं भवेत् ।

काव्यं वृन्ताकपाकं स्याज्जुगुप्सन्ते जनास्ततः ॥

p 21. l. 4 कुकविता हि सोच्छ्वास मरणम ।

c/. कुकवित्वं पुन माश्रान्मृतिमाहर्षिर्नापिण ।

भासह 1-12

For कपित्थपाक c/ अहयमसुनिर्भेदं रगवन्वेऽप्यपेशलम् ।

काव्यं कपित्थपाकं तन् केपाचित्मदृशं यथा ॥ (भासह V-62).]

11. 1-23. In three chapters 4-6, the author treats of पदवाक्यविवेक and other subjects connected with it. Thus, naturally the topic of पाकप्रतिष्ठा which is subordinate to the main subject of पदवाक्यविवेक is introduced in the 5th chapter. After discussing the nature of Pratibhā, Vyutpatti, and classification of poets, the author starts a discussion in order to determine the nature of the Kāvya-pāka, and records the opinions of earlier authorities on that point. Pāka in poetry means 'maturity' and it originates from the constant practice of composing poems. Māṅgala is of opinion that this maturity consists in the knowledge of nouns and verbs, obtained by constant hearing, and that this kind of knowledge is also called Vyutpatti. The Ācāryas differ from

Maṅgala and define Pāka as the competency of a poet to select suitable words and to put them in appropriate places. This view of the Ācāryas is also referred to and, as Rājasēkhara states, rejected by Vāmana in his Kāvyaṅkāra-sūtra (1-3-15) where he calls this faculty of poets as अवेक्षण. To him शब्दपाक is something different and he defines this in the verse यत्पदानि etc. (Ibid. 1-3-15) Avantisundarī ridicules this view of the Vāmanīyas, but extends the sphere of Pāka further to include the propriety of Guna, Alankāra, Riti, ideas, words and their senses in consonance with the Rasas. Rājasēkhara definitely favours the view of Avantisundarī and quotes a well-known verse in its support. This verse सति वक्तुरे etc. is also quoted by Vāmana in order to prove the superiority of the Vaidarbhī style, but not to characterise Pāka. This very Pāka has been designated by Ānandavardhana and Ksemendra by the term of औचित्य or 'propriety' in their works. (See Dhyani. p. 145, and Aucityavicāra-carcā. 1-3) Vāmana's definition of Kāvya-pāka is given in the following verse —

गुणम्कुलत्वसाकल्ये काव्यपाकं प्रचक्षते ।

व्रतस्य परिणामेन न चायसुपमीयते ॥

(see 3-2-14.)

Page. 21.

ll. 3-9. Altogether nine varieties of Pāka are recognized and these may be classified under the following three heads:—

High	Middling.	Low
मृद्रीकापाक	वदरपाक	पिचुसन्दपाक
सहकारपाक	तिन्तिडिकापाक	वार्ताकपाक
नालिकेरपाक	त्रपुणपाक	कसुक्पाकः

Generally, later writers on poetics recognize only two Pākas मृद्रीका and नालिकेर as the best, and again, among the two the former as superior to the latter.

Adhyāya. VI.

l 16. पदवाक्यविवेक । In this chapter, the author explains the nature of words and sentences and shows how they constitute poetry. Both these topics relate to the main subject of पदवाक्यविवेक. In the two previous chapters, the faculty by which good words and sentences are distinguished from bad ones has been dealt with.

I 17 व्याकरणस्मृति । Grammar also is considered as one of the Smrtis because the grammarians distinguish the correct words from their incorrect forms with the help of memory; and also because they think that by using correct words merit is obtained in the next world. As grammar is regarded one of the Smrtis from very early times, Jaimini also discussed its validity on Dharma in his chapter on Smrtis पू. मी. 1.3 (see Kumārila's *Tantravārtika* on Jaimini 1-3-25 and the *Paspaśānhika* of Patañjali's *Mahābhāṣya*.)

निहक्तनिघण्टु । Etymological derivation and interpretation of the words are called निहक्त निघण्टु is a glossary of words.

शब्द । Words are of two kinds, namely, वैदिक and लौकिक.

1. 18. तौ पदम् । According to the *Naiyāyikas* पद is a word with a meaning while grammarians consider it as सुप्तिङन्तम् ।

प्रति means प्रति (शब्दप्रवृत्ति) and five kinds of Vitti are recognized.

1. 22 असत्त्ववचना = अद्रव्यवचना लिङ्गसंख्याकारकानन्वयिन ।

This includes also चादि which is known as निपात or अस्यय अव्यय is defined thus.—

सदृशं त्रिषु लिङ्गेषु सर्वासु च विभक्तिषु ।

वचनेषु च सर्वेषु यन्न व्येति तदव्ययम् ॥

1. 23. कर्मप्रवचनीया । This term applies to certain words in the प्रादि group. As these words are responsible for certain peculiarities in the construction of sentences, they are grouped separately. For the term of *Karmapravacanīya* see Pāṇini 1-4-83.

Page. 22.

[1. 3 द्रष्टोऽस्मि is attributed to Bhaṭṭamuktikalaśa in the *Kavikanthābharana* 5th Samdhi.]

1. 3. The object in quoting this verse द्रष्टोऽस्मि is two-fold; first, to name the six compounds in one verse and secondly, to compose a humorous sentence with the help of the names of these compounds. This verse is attributed by Ksemendra to Bhaṭṭamuktikalaśa who is also known as the great-grand-father of the poet Bilhana the author of the *Vikramāṅkadevacarita* (See. 18. 75) The reading of this verse in the *Kavikanthābharana* is as follows

द्विगुरपि सद्वद्रोऽहं गृहे च, etc The reading preferred here:

द्वन्द्वोऽसि द्विगुरसि च गृहे न मे etc. is from the B Ms and the meaning of the verse will be this —The house-holder says that though his family consists only of two members and a couple of cows, there is no reduction in household expenditure, he asks his servant, therefore, to work more in order that his labour may enrich him with a good quantity of paddy. This idea is not brought out by any other reading of this verse now available

[1. 12. *U* एवं हि श्रूयते-वृहस्पतिरिन्द्राय दिव्यं वषेमहस प्रतिपदोक्तानां शब्दानां शब्दपरायणं प्रोवाच । नान्तं जगाम । वृहस्पतिश्च प्रवक्ता । इन्द्रश्चाप्येता । दिव्यं वषेसहस्रमध्वगनकाल । न चान्तं जगाम । प्रियतद्विता दाक्षिणात्या (महाभाष्य-पस्पशा)]

1. 17. तेषाञ्च etc.—These five kinds of words, when used in constructions according to special rules for their application, enrich the sentence. Here and in the next verse the word आख्यात denotes a sentence and it is not used in its usual signification of a verb

11. 21-25. Here, the author defines वाक्य or sentence which according to him is an arrangement of words capable of conveying to others the desire of the composer. The followers of Udbhata are of opinion that sentences have three distinct functions in expressing their meanings. These three functions, interconnect the meanings of words or पदार्थ and this connection is known as वाक्यार्थ. The connecting links of the words are supplied by the case-terminations or विभक्ति which are either present, or absent at the end of the words as required by Samāsa rules. उपपद्विभक्ति is a case-ending which is due to the presence of another noun, such as the चतुथा, due to the combination of nouns नमः स्वस्ति etc. कारकविभक्ति is a case-ending which has direct connection only with the verb

[1. 26. नमस्तस्मै No. 7. of the सुभाषितावलि]

Page. 23.

1. 1. The power, inherent in the words without case-endings as in a compound, to express the sense of the omitted case terminations etc. is what is called here the Sakti. In this verse, there are six words in the बहुव्रीहि compound and they retain the power of expressing अन्यपदार्थ with the meaning of one or the other of the six case-endings from द्वितीया to सप्तमी e. g. इन्द्रस्ता शत्रव यस्मात् । स्पृहयालु लोक यस्मै । प्रपन्ना सामन्ता यम् ।

1. 5 In this verse also, the connecting case-terminations of the words कण्ठ, दोलायित etc. are supplied by the same words which retain

the power to express the meaning of the case-endings though they are absent in compound forms.

ll. 17-21 मन्थनिराम्=the noise produced by the churning of the sea. This variety of अनेकार्थान् is called गान्तर because verbs are here interrupted by nouns. The other variety known as निरन्तर is so called because verbs are not so interrupted. The root of the verb सरस्यति in line 23 is not found in the धातुपाठ of Pāṇini. It may be, therefore, read as समस्यति.

ll. 25-27 Bhojadeva in his S'ingārāprakāśa (3rd prakāśa) states the same ten-fold division of sentences as found here and illustrates the different varieties with the same verses as are quoted here. He also enters into a very lengthy discussion which is mainly based on the two views held by the Ācāryas and Yāyavaiya as stated here. The Ācāryas maintain that अनेकार्थान्वाक्य cannot be considered as one sentence when it includes several verbs, because one verb connecting some nouns constitutes a complete sentence. After advancing this view of the Ācāryas along with several authorities from Varanuer's Vārttika, Bhoja, following in the footsteps of Pāṇini and Patanjali, up-held the view of Yāyavaiya as correct and denounced the view of the Ācāryas based on Varanuer's theory. Yāyavaiya holds that there may be one sentence with many verbs provided that all of them are connected with nouns, and provided that the import of the sentence is one.

C/ S'ingārāprakāśa —

ननु च निरन्तराख्यातमुच्चिताख्यातमकार्थारख्यातमावृत्ताख्यातमित्यादयो वाक्यविकल्पा नोपपद्यन्ते । वाक्यकारो हि मन्यते नामस्येव तिङन्तयो सवन्व । तथा च तिङ्तिङ् इत्यत्रातिङ्गुचन-मनर्थकम् । समानवाक्यविकारात् । इत्यतिङ्गुचन प्रत्याचष्टे । नह्येकत्र वाक्ये द्वे तिङन्ते स्त इति । एवं च वाक्यलक्षणं करोति—आख्यातं साध्ययकारकविशेषणम् ।

After advancing this theory with several authorities, Bhojadeva concludes thus—

तदेवं सूत्रकारस्य भाष्यकारस्य च दर्शनंऽस्ति क्रियाया क्रियान्तरेण सवन्व । वार्तिककारस्तु शुभदम्भदादेशनिघाताद्यर्थमाख्यातं साध्ययकारकविशेषणं वाक्यम् एकतिङ्गुचनमित्यन्यदेव लौकिक-त्पारिभाषिक वाक्यलक्षणमारभते । न च तेन लौकिको व्यवहारः सिद्धयतीत्युपेक्ष्यते । तदुक्तम्—

निघातादिव्यवस्थार्थं शास्त्रे यत्पारिभाषिकम् ।

साकाङ्क्षावयवं तेन न सर्वं तुल्यलक्षणम् ॥

Page 24.

1. 2. C/ Ibid.—जयन्ति मृगलोचनाचलदपाद्गदष्टिकमाः ।

l. 9. Cf. Ibid—ते च चेत्रे विकीर्णैलाककोर्यकैलयोऽतिलाः ॥

[l. 10. चरन्ति चतुरम्भोवि also in सरस्वतीकण्ठाभरण]

l. 12. See Śingāraprakāśa for the other example:—

तामवातारयत्पत्नी रथादवततर च ।

l. 13. गन्त्री=a car drawn by oxen.

l. 17. Construe as यदग्ने=यस्या दंष्ट्राया अग्ने and यच्छ्रुमे=यस्य देवस्य धारमे. ॥

गिरिगुडक='a ball' used in play.

l. 18. In this verse the verbal form भवतु should be added to complete the sentence.

[l. 20. अभिमुखे मयि. (भाकुन्तल II. 15.)]

[l. 24. कियन्मात्रम् occurs also in सरस्वतीकण्ठाभरण]

[l. 26. गुणवदलङ्कृतं च वाक्यमेव काव्यम् । Cf. काव्यशब्दोऽयं गुणालङ्कारसंस्कृतया शब्दार्थयोः वर्तते । वामन 1-1-1.

गुणालङ्कारचारुव्युक्तमप्यावकाञ्चलम् ।

काव्यमाश्रयगम्पत्या मेरुणैवामरदुम् ॥ मटोद्धट ॥ Contrast with this the later developments in the definition of काव्य.]

l. 26. After explaining पदवाक्यविवेक, the author concludes the topic and declares the result. A Kāvya, according to Rājaśekhara, is nothing but a sentence having Ganas and Alankāras. All early authors on poetics from Bhamaha onwards have attached equal importance to both the words and their meanings, in the composition of a Kāvya. Rājasekhara differs from them and holds that words alone are important in the constitution of the Kāvya. In this connection the definitions of Viśvanātha and Jagannāthapandita are noteworthy, because they also hold that sentences alone are the chief constituents of a Kāvya. Cf. वाक्य रसात्मकं काव्यम् (Sāhityadarpana) and रमणीयार्थप्रतिपादक शब्द वाक्यम् (Rasagangādhara)

l. 27. Here Rājasekhara elaborates and discusses the point raised by Vāmana in his first sūtra काव्यं वाचः प्रधानम्. He records all the arguments adduced by previous authorities for or against the view above stated. Three arguments have been advanced in this connection by those who wanted to denounce the merits of, and to state the disadvantages in the study of, the Kāvya. These arguments are: first, that Kāvya should not be

taught to any one because they contain several untrue statements; secondly, because they encourage immoral practices, and thirdly, because they give teachings on indecent practices. In support of these three arguments they quoted several examples from the Kāvya. Rājaśekhara refuted all these hostile views on the Kāvya and proved that the study of Kāvya is unrepachable in every way because of its special merits.

Page. 25

ll. 1-4. स्नेम=moisture Here the poet has employed the figure of speech known as अतिशयोक्ति in describing the fame of a king.

ll. 5-9 Here also अतिशयोक्ति is employed in describing the army of a king. The word पाताळतालु is also used by Vāmana. (See Kāvyalankārasūtra 1-3-23.)

ll 10-14 The words वार्ता and पुत्र are used here to indicate the imperfection of वार्ता and पुराण in stating real facts. The word अव्याहृतं should be pronounced with the काटु(intonation) which indicates interrogation.

l. 15. The reading in this line is defective in all MSS. It may be emended as:—

नामलमस्ति किञ्चन काव्ये स्तुत्यर्थमर्थवादोऽयम् ।

[l. 17. पुष्पिण्यौ. ऐतरेयब्राह्मण 7-15-2. (33-3) शतपथब्राह्मण. 15-19]

l 17. This rk occurs in the शौन शेषाख्यान where Indra advises Rohita, the son of Hariścandra to wander again in the jungle, and thus the boy actually did. This rk is in eulogy of the wanderer.

शेरे=शेरतं । प्रथमे=प्रकृष्ट तीर्थक्षेत्रादिमागे ।

Here wandering is praised in order that Rohita may be tempted to accept this novel career. It is, therefore, called प्रशंसार्थवाद which may contain untrue statements also.

ll 19-22. This is also another प्रशंसार्थवाद which praises grammar as superior even to Vedas. In this connection the Vedic view of Athavāda is noteworthy. Vedic scholars are inclined to think that the chief object of अर्थवाद is only to praise the action prescribed in the form of विधि or निषेध in order to attract the performer, and,

therefore, it does not matter if the Arthavāda contained some untrue statements also.

ll. 23-24. This verse is quoted by Patañjali in his Mahābhāṣya (Paspasāhika) to show the utility of studying grammar. The commentator Kaivata, however, attributes the authorship of this verse to Kātyāyana. cf. कालायनोपनिबद्धभ्राजाख्यश्लोक-मन्थपठितस्य त्वस्य श्रुतिरनुग्राहिकाऽस्ति । 'एक. शब्द सम्यग् ज्ञानं सु प्रयुक्तं स्वर्गं लोके कामधुग्भवति' इति ।

[pp. 25-26. l. 16. From महाभाष्य पस्पशा]

Page. 26.

ll. 1-16. All these lines are quoted here from the Mahābhāṣya of Patañjali, under the name Gonardīya. Here, it is said that one who speaks in words, which are grammatically correct, enjoys success in the next world, while the other whose speech is ungrammatical is contaminated or polluted. The sentence विषम उपन्यास which is found in the Mahābhāṣya after the words अज्ञानं तस्य शरणम्, is omitted here. In the verse यदुदुम्बरवर्णना, etc. a question is asked. 'If ordinarily wine cannot bring heaven to those who drink it, how can it do so when drunk in Sautiāmaniyāga' This is one of the arguments advanced by atheists to challenge the testimony of the orthodox. Read प्रमत्तगीत एषः । तत्रभवतो

ll 17-18 [गुणानुराग. also in सरस्वतीकण्ठमरण] Also quoted in S'ringāraprakāśa.

l 19. On moral grounds also the Kāvya is injurious and should be discarded

l 20. Read डिभास्तरुणिमनि This verse is attributed to Vijjākā in the Saduktikarnāmṛta, and it is also recorded in the Subhāsita-bhāṇḍāgūṇa under the heading of असतीचरित The reading in the 3rd पाद also is found there as अनेनैकपत्तिना which is better fitted than the reading अमागेण किमिदम् found in the text.

l. 25. A similar explanation is given by Vātsyāyana while concluding the chapter on पारदारिकाधिकरण of the Kāmasūtra where immoral practices are described.

cf सद्यः शास्त्रतो योगान् पारदारिकलक्षितान् ।

न याति छलनां कश्चित् स्वदारान् प्रति शास्त्रविद् ॥ ५० ॥

पाक्षिस्त्वाप्रयोगाणामपायानाञ्च दर्शनात् ।
 धर्मार्थयोश्च वैलोभ्यान्नाचरेत्पारदारिकम् ॥ ५१ ॥
 तदेतद्द्वारगुह्यर्थमारब्धं श्रेयसे नृणाम् ।
 प्रजानां द्रवणायैव न विज्ञेयो ह्ययं विधिः ॥ ५२ ॥

Kāmasūtra. 5. 6. 2.

Page. 27.

[काव्यमध्यो. No. 171 of शार्ङ्गधरपद्धति । ख्याता No 161 of गुभापितावलि, attributed to भट्टगोविन्दस्वामी ।

c/. महीपतेः सन्ति न यस्य पार्श्वे कवीश्वरास्तस्य कुतो यज्ञांसि ।
 भूपा कियन्तो न बभूवुस्तर्था नामापि जानाति न कोपि तेषाम् ॥

विकसाङ्कचरित्र 1-26]

ll. 3-4. In addition to this, the statements of Dandin (Kāvya-darśa 1-5) Bhāmaha (1, 6-8) and Rudrata (1, 4-13) may be noted.

l. 19 प्रप्रीवः—window.

ll. 27-28. Yāyāvārīya holds that if this kind of description is a taboo in the Kāvyaas, the objection will hold good even in the case of the Vedas and the S'āstras the study of which in consequence should be abandoned

Page. 28.

[l. 2. उपोष मे परा॑मृश॒ मा मे॑ दे॒भ्राणि॑ मन्यथा. । •
 सर्वा॑हर्म॒सि रोमु॑शा गुन्धारी॑णामिवा॒त्रिका ॥

ऋग्वेद, २. १. ११ ५.

निरुक्त ३ ८. ३.]

l. 4 S'ringāraprakāśa of Bhoja reads प्रकामधवलं यस्याः instead of यस्याः प्रसन्नधवलम् ।

Adhyāya VII.

l. 10. पाठप्रतिष्ठा or settling the reading is taken up after the पदवाक्यविवेक according to the list of subjects given in the first chapter. This order seems logical inasmuch as instructions on the reading of sentences are given after indicating their nature in previous chapters.

ll. 11-17 Sentences are again classified here according to the sect to which the speaker belongs, such as the ब्राह्म or शैव or वैष्णव. This classification should be known by the reader as it is a part of his education. Rājasekhara, in writing this chapter, seems to have drawn his information mainly from the Vāyupurāṇa. Bāṇa, in his *Harśacarita* and Kadambari mentions this Purāṇa, and the Sārasvateya cult which is mentioned in the *Harśacarita* and the Kāvya-mīmāṃsā, is chiefly derived from the same Purāṇa. Rājasekhara in his description of the five kinds of speech also seems to be indebted to the Vāyu and other Purāṇas. This group is named as Brāhma and is divided into five classes—स्वयम्बुव, ऐश्वर, अपे, अपाक and अपिबुक्क. This classification actually appears in the Vāyupurāṇa (chapter 19), though the definitions and illustrations of these five kinds of speech are not found in it. Through this classification, Rājasekhara seeks to trace the origin and development of human speech.

ll. 19-23 Here two kinds of speech स्वयम्बुव and ऐश्वर are differentiated. The first is स्वयम्बुव or the primitive speech in which neither the ideas follow in their logical sequence, nor the language appears to be refined, though it is able to express all objects, and even go so far as to describe the method's leading to salvation. Svayambhū is supposed to be the originator of two kinds of speech, one in the form of the Vedas is the earlier, while the other known as स्वयम्बुव or the primitive speech is the later. The ऐश्वर speech is more refined than the स्वयम्बुव and in it both the logical sequence and skill in composition are noticeable.

Page 29

l. 1 The next stage of development is represented by the speech attributed to the Rsis. In this speech sentences have more nouns and case terminations than those previously described, and their import finds a ready expression. But this speech is invariably connected with some Mantras.

l. 3. The next stage in linguistic development is represented by the speech of the Rikas in which there is a great volume of short sentences full of Nipātas without any case-terminations. But in this speech there is frequent use of words found only in the Vedas.

l. 5 The fifth or the last stage is represented by the speech

attributed to the Ṛsiputras. This is difficult inasmuch as there are words which cannot be definitely separated, and therefore, the import of the sentences becomes doubtful, thus making their meanings obscure. In this speech, there may be frequent use of Yamaka, Anuprāsa and other S'abdacitras, S'lesa, etc.

ll. 8-15. After explaining the different stages of human speech, Rājāśekhara proceeds to characterise the various grades of development in divine speech which seem to be purely imaginary and fanciful. The creator in the beginning of creation taught a language to his 64 disciples Brahmā and others, and this speech was known as the Pārameśvara or Divya. This speech was adopted by the different grades of divine beings and practised according to their capabilities. The Piśācas and Apsarasas are represented to be using the Divya language in their lands, but they are nevertheless allowed in the Sanskrit drama the use of two other languages namely, the भूतभाषा and the प्राकृतभाषा respectively.

l. 16. The original language दिव्य or पारमेश्वर which is spoken by divine beings is divided into four different classes, representing the four styles of writing. वेदुध, etc. Yoginīs are probably the female attendants of Śiva or Durgā and their language is here represented by the word योगिनीगत. The female magicians, such as Kāmandakī, Kapālakundalā etc. described, for instance, in the Mālatīmādhava may also be represented by the word Yoginī. It is, however, noteworthy that these four speeches generally resemble the four Ritis वेदसा, गौडीया, प्राञ्जली and लखीया respectively.

[l. 20. यच्चन्द्र, found in मञ्जुविकीर्णयत्न and गरुडविकीर्णयत्न]

Page 30.

l. 15. योगीन्द्रदर्पण=mirror of saints. Best saints also obtain the knowledge of their own self in His presence.

Page. 31.

ll. 1-4. The main headings under which language is divided are three Brāhma, Śaiva and Vaiṣṇava. Under Brāhma speech are included the dialects of the Ṛsis and their followers, while under Śaiva are mentioned the dialects known as Pārameśvara or Divya. Now, the dialect coming under the Vaiṣṇava or the Mānusa form of speech is dealt with. This form of speech is chiefly needed for poets of classical literature. Though Rājā

śekhara is primarily concerned only with this third variety of speech, he mentions nevertheless the first two kinds of speech, namely, the dialects of the primitive sages and divine beings, because he wanted to show the different stages of linguistic development and also because these are employed by dramatists in their dramas.

*[ll. 5-25. वेदमा गोडीया / मा त्रेधा-वदमा गोडी पाश्चात्ती चेति । वामन. 1 2 17.

काकुर्वकोक्ति etc c/

विस्मृष्टक्रियमाणादाहृष्टा स्वरविशेषता भवति ।

अर्थान्तरप्रतीतिर्यत्रार्थं काकुर्वकोक्ति ॥

रुद्र-काव्यालङ्कार 2-16

c/ also काकुर्वकोक्तिस्त्वलङ्कारत्वेन न गच्छ्या । पाठधर्मत्वात् । तथा चाभिप्रायवान् पाठधर्मे. काकु । ग मध्यमलङ्कारी स्यादिति गायानुरीय । गुणीभूतव्यङ्ग्यप्रमेद एव चायम् । शब्दस्मृष्टत्वेनार्थान्तरप्रतीतिहेतुत्वात् ।

यदाह ध्वनिकारः—

अर्थान्तरगति काका या चेत् परिदृश्यते ।

सा व्यङ्ग्यस्य गुणीभावे प्रसारमिमर्शिता ॥

सा च काकुटिधा—साकाङ्क्षा निराकाङ्क्षा च । वाक्यस्य साकाङ्क्षनिराकाङ्क्षत्वात् । यस्मादावयवात् यादृशः सङ्केतबलेनार्थं प्रतीयते न तादृश एव, किन्तु न्यूनाधिक प्रमाणबलेन निर्णययोग्यस्तद्वाक्यं साकाङ्क्षम् । तद्विपरीतं निराकाङ्क्षम् । वक्तृगता ह्याकाङ्क्षा वाक्ये उपचर्यते । सा च प्रकरणबलान्निश्चीयते । विशिष्टविषयत्वं च तस्यास्तत् एवावसीयते ॥ हेमचन्द्रकाव्यानुशासन V.

साकाङ्क्षा and निराकाङ्क्षा c/ टिवधा काकु । साकाङ्क्षा निराकाङ्क्षेति । वाक्यस्य साकाङ्क्षेति । नाट्यशास्त्र chapt. 17, also सरस्वतीकण्ठभरण 2-56. नवजलधरः. विक्रमोर्वशीय IV. I]

ll. 5-8. Vamana mentioned three Ritis. But Rudrata who flourished later added a fourth and called it Lāṭiya. After him came Rājaśekhara who, though conversant with Rudrata's view, did not accept the Lāṭiya Riti, but followed Vāmana in this respect. The reason why Rājaśekhara ignored the view of Rudrata seems to be that he did not see any necessity of acknowledging a separate Riti beyond Paucāl, especially because the definition of Rudrata which is given below, did not convince him of the necessity.

द्वित्रिपदा पाश्चात्ते लटीया वच रासि प्रा चावित् ।

(K. A. 2-5.)

The three Ritis and the different Kakus form parts of instruc-

tion on reading. The reader should observe these Ritis with proper intonations on the Kākus while reading poetry, so that the meaning may be readily understood by the listener.

1. 10. Kākuvakrokti is one of the Śābdalankaras according to Rudrata. Yāyavaiya disagrees with him, but follows the definition of Ānandavardhana who seems to think that Kāku is a variety of intonation which serves to bring out only that sense of a passage, intended by the authors to convey, and no other. (For further information, see pp 212-213 of Dhvanyāloka and Locana.)

1. 15. Again, a sentence may be used with two varieties of Kāku, namely साकङ्क्ष and निराकङ्क्ष. In such cases the question raised by the first Kāku will be answered by the second. The verse यदि मे वदसा etc. is an example of this kind. Here, a Nāyikā replies to her friend who had put a question as to whether her lover could be made sympathetic towards her by the Dūtī whom she had sent. The reply of the Nāyikā is with अक्षेपगर्भकाङ्क्ष and, therefore, is साकङ्क्ष. अक्षेप is denoted by the काङ्क्ष which bears an express censure on the Dūtī who had become faithless to her.

The same verse may also denote विधि and, therefore, become निराकङ्क्ष. Vidhi is indicated in the sense that in case the Dūtī faithfully carries out her wishes the Nāyaka will certainly be drawn towards her (Nāyikā).

1. 16. प्रवर्तमान. The verse गत स काल etc. is found in the Bālarāmayana of Rajaśekhara (3. 2). This verse may be interpreted with two kinds of Kāku, namely, प्रग and उत्तर thus making it both साकङ्क्ष and निराकङ्क्ष. In this verse an eagle tells his wife that those days when Ravana was everywhere successful are gone, and that evil days have dawned on him so that his enemies are crowned with success. Here two different intonations on the part of the speaker on the words गत and वर्तन्ते will indicate both a question and its answer.

1. 21. चिन्तार्थ etc.—The third and last variety of Kāku is illustrated in the verse नवजलधर, etc. Each pada of this verse will be read differently with two Kākus denoting doubt and decision, and thus make the sentence both साकङ्क्ष and निराकङ्क्ष.

1. 26. These three Kākus each with two varieties are invariably

connected with one another. There are, besides, other varieties of Kaku but they may occur without any definite relation amongst themselves.

Page 32

[l. 1. शुभच्छासन वर्षागहार 1-12]

ll. 1-4 The first three lines in this verse have the Kaku denoting अशुभगमन while the last line indicates अनुशय. It may be noted here that the two ideas expressed by the two Kākus are not interdependent.

[l. 5. मध्नामि वर्षागहार 1-15]

ll. 5-8 Here first three lines have the अशुभ Kaku by which the real intention of the speaker is revealed, though it is quite contrary to the sense expressed by the lines. The Kaku denoting अनुशय is found in the last line, and here also in reality, the speaker does not intend to have मध्ना as he says.

ll. 10-13. This is a verse with three kinds of Kaku. Here each line contains three Kākus, namely, अशुभगमन, अशुभदृष्टि and अनुशोचन. The words मेघ have the Kaku of अशुभगमन नो कुरङ्गक etc. have the अशुभदृष्टि Kaku, while the whole line must be read in a way so as to show अनुशोचन of the speaker.

[l. 14. उच्यता (क्रान्त 9-39)]

ll. 14-17. In this verse four kinds of Kaku are expressed. They are quite different from one another and have intonations on four small sentences contained in this verse. By these four Kākus रौद्र, प्रतियोगिन, औशुभ and विवेद are expressed in the four sentences, one following the other in sequence.

ll. 18-19. For the continuation and context of the verse उच्यता etc. see Khatujanya i 9-10.

किं गतेन न हि युक्तमुपेतुं क. प्रियं शुभममानन्तं मा-
योपितामिति कथासु समेत कालमिवैवदृष्टिः ॥

The different varieties of Kaku with the same illustrations are also found in the Śīṅgārāprakāśa of Bhojadeva (Prakāśa VII) and in the Bhavaprakāśa of Śaṅkarānandaya (GOS. ed. p. 146.), both of whom seem to have drawn their information on Kākus from the present work.

l. 20. The further portion of this chapter shows the importance of the knowledge of Kaku for a clever reader.

l. 21. अस्वाक्षरमित्र=Instructors of Sāttvika and Āngika

l. 23. The accent in Vedic Mantras, and changed accents in compound words for the purpose of obtaining different connotations from the same words, according to the rules of grammar, may be called the Kakus of the Śāstras.

l. 25. The Kaku not only reveals a different sense from the ordinary meaning of the words, but also trains the reader in instructions in order to enable him to express the different senses conveyed by the words.

ll. 26-27. Here Rajasekhara praises the poet or the reader who is able to use appropriate Kakus either in his poetry or in reading. But Anandavardhana is, however, inclined to characterize such Kāvya as inferior or गुणीगूतव्यङ्ग्य because in this Kāvya the suggested ideas are expressed by the Kaku. (see Dhvani pp. 212-213) The substance of Dhvani is held by Ānandavardhana as the best form of poetry but this theory of Dhvani is not recognized by Rajasekhara in spite of the fact that the theory was well-known in the field of literary criticism even before the 9th century A. D.

Page. 33.

[For the title and पठ्यम् cf. भरतनाट्यशास्त्र chap. 17. काकुस्वरविधान,]

ll. 1-2. Here it is said that mastery in the art of reading Kāvya can be obtained only by those persons who are highly cultured. The author even goes further and states that the art of composing poetry appears to be quite easy when compared to its reading.

ll. 3-4. Like the art of singing, the art of correct reading is not obtained in one birth, but it is the result of experience in many previous births.

ll. 7-8. Here is given an account of the different intonations for reading different types of poetry.

श्रुति. This portion of poetry where the Guna प्रसाद is found. Darbāṇa dances and or uttering

तद्विरोधिनि । अञ्जस is the Gunā opposed to **MAHAR**, and it is defined by Dandin as नमामुप्यवम् । While reading this kind of poetry the intonation should be of the **पर** variety.

ll. 9-12 In these two verses an account has been given of good and bad forms of reading.

[1. 15. यथा प्राची हरेन found in Pāṇini's and Vyākṛtya's Śikṣāḥ;]

ll. 25-28. From here onwards R. refers to give the different methods employed for reading the *Ṛgveda* by men belonging to different countries of India. The people who reside in the countries east of Benares, read *Śukshma* well but their reading of *Prākṛta* is very bad.

॥[1. 27. ब्रह्मन् विज्ञापयामि तस्मात्तु त्वं गच्छस्व नो भयं ॥ २-१॥ ब्रह्मवित्यादिना निन्दार्थानुवादेन गौडेपु प्राकृतानांचित्यं गच्छेत्तस्मै नृसिंहाय ॥ १०००॥]

Page. 34

II. 1-2. Here also the reading of the Canon meets with unfavourable criticism as it does not conform to any of the rules of reading. The reading $\pi\alpha\tau$ is suggested by the word $\pi\alpha\tau\epsilon\iota$ owing to the nature of the adjectives $\alpha\epsilon\tau\epsilon\tau\epsilon\iota$ and $\alpha\epsilon\tau\epsilon\tau\epsilon\iota$ and $\pi\alpha\tau$ is to be taken here to mean something to be done. But here,

11. 3-4. Kinnāṭis are characterized by being always fond of using the letter 'ta' everywhere when paying attention to the Rāsa or Rīti or Guṇa in the poetry they chant.

11. 5-6 क्वाव्यसना knowing that a i j o t o

The reading of the Divina is said to have accompanied with music whether they read poetry or prose.¹ The same

[7. पठन्ति कृत्वं ।]

अपमर्शेन तु यन्ति स्वेन नादोऽयं । विष्णुसर्ग, II 13.
cf. यथोनि किल सस्कृतस्य सन्धाः । प्राग्-
यत्र श्रोत्रपथावतारिणः पृथुपदः । स-
गयं चूर्णपदं पदं गतिपतेभ्यः प्रादुः ।
स्वादायादल्लिताङ्गि पश्य तु यन्ति स्वेन नादोऽयं । Ibid, II. 16
गौडादा सस्कृतग्या परिचिन्त्य प्रादुः ताद्रेया
सापभ्रशप्रयोगा सकलमहामादोऽयं ।

आवन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषां भजन्ते
 यो मध्येमध्यदेशे निवसति स कवि सर्वभाषानिपुणः ॥ काव्यमीमांसा p. 51.
 and also गिर श्रव्या दिव्या प्रकृतिमधुरा प्राकृतधुरा.
 सुमध्योऽनघ्रं सरसारचनं भूवचनम् ।
 विदग्धानामिष्टे मगधमधुरायासिभणिति
 निबद्धा यस्तेषां य दृढ कविराजो विजयते ॥ बालरामायण. 1-11.]

ll. 7-10. In these two verses, the methods of reading employed by the people belonging to the countries लट्, सुराष्ट्र and त्रवण are stated. All these countries are situated in the western part of India. For त्रवण country see page 94-4 of the Kāvya-mīmāṃsā.

Rājaśekhara is inclined to believe that the people of the Lāta country hated Sanskrit as they were great lovers of Prākṛita. This is borne out by the quotations above cited, and is probably one of the reasons which led him to disregard the existence of a separate Rīti described as Lāṭīyā by Rudrata (see p. 31-6 of the Kāvya-mīmāṃsā).

According to Rājaśekhara the people of Samāstra and Trayana were lovers of the अपभ्रंश language, and while reading Sanskrit they adopted the same method as employed in reading their own dialect.

ll. 11-14 Here the Kashmirian poets are praised for their excellence in the art of reading. It is also said that some poets in the eastern side of Kāshmir employ a nasal tone while reading.

ll. 15-18 In this verse the reading of the Pāñḍala poets is characterized as the best, because their tone is best suited to different Rītis in poetry and possesses all the Gunas required for reading. In their reading all letters are clearly pronounced and properly punctuated.

ll. 19-20 Translate —

Only Vitas and Śālāvas are allowed to use the letters ङ and र frequently in their speeches, but not the good readers of poetry.

Adhyāya VIII

Page. 35.

[काव्यार्थयोनयः

८/ लोको विद्या प्रकीर्णं च काव्याङ्गानि । लोकवृत्तं लोक । वामन 1-3. et. seq.
 शब्द छन्दोऽभिगानार्था इतिहासाश्रया कथाः ।
 लोको युक्ति कलाश्चेति मन्त्रव्या काव्ययोनयः ॥ भामह 1-9.

Most of this chapter is quoted in Hemacandra's *Kāvyañuśāsana-viveka* and Vāgbhaṭa's *Kāvyañuśāsana*. Not quite of this but of a similar type, are the various *Paricayas* in the fifth *Sandhi* of the *Kavikanṭhābhaṭa*. Vinayacandra in his *काव्यशिक्षा* mentions *तर्कपरिचय*, *व्याकरणपरिचय*, *चाणक्यपरिचय*, *धनुर्वेदीय* (the quotation is the same as one in the *Kāvyañuśāsana*, स दक्षिणापाङ्ग०) *उत्पाद्यसंयोग* (quotation is the same as in the *Kāvyañuśāsana*, उभौ यदि व्योम्नि) *भारतपरिचय*, *रामायणपरिचय*, *मोक्षोपायपरिचय*, *आत्मज्ञानपरिचय*, *धातुवादपरिचय*, *पुरुषलक्षणपरिचय*, *द्युतपरिचय*, *चित्रपरिचय*, *वृक्षपरिचय*, *वनेचरपरिचय*, *भक्तिपरिचय*, *विवेकपरिचय*, *प्रशमपरिचय*, *हस्तिपरिचय*, *वैद्यकपरिचय*, *शास्त्रपरिचय*, *धनुर्वेदपरिचय*, *गजलक्षणपरिचय*, *तुरगलक्षणपरिचय*]

ll. 1-5. काव्यार्थयोनयः ।

The sources of the theme of poetry are detailed in this chapter according to the classification scheme given by the author in the first chapter. The faculty of discovering an appropriate theme for poetry after examining these sources is called *Vyutpatti*, and this has already been dealt with in the fifth chapter. The early writers on poetics mentioned these sources as *व्याङ्ग* or limbs of poetry, and they advise the poets to be sufficiently conversant with them. But this list of 12 or 16 sources adopted by Rājaśekhara is not found in any of the earlier works. Among the lists given in the early treatises, the list of Vāmana seems to be fairly exhaustive and to the point (see 1, 3, 1-20) Rudrata's list is almost similar to that of Bhāmaha (1-9) and is given below :—

छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् ।
युक्तयुक्तविवेको व्युत्पत्तिरियं समासेन ॥

(K. A. 1-18.)

Rudrata holds that there is nothing in the world of words or things which cannot be made use of in poetry, and, therefore, the poet must be conversant with all varieties of subjects. Rudrata says:—

विस्तरतस्तु किमन्यत्तत इह वाच्यं न वाचकं लोके ।
न भवति यत्काव्याङ्गं सर्वज्ञत्वं ततोऽन्यथा ॥

(K. A. 1-19.)

On this point compare Bhāmaha:—

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यत्र काव्याङ्गमहो भारो महान् कवेः ॥

(K. A. 5-4.)

Also Bharata's Nāṭyaśāstra

न तत् ज्ञानं न तत् शिल्पं न सा विद्या न सा कला ।

न स योगो न तत् कर्म नाख्येऽस्मिन्यन्न दृश्यते ॥ 1-117.

But Dandin in his Kāvyaadarśa condensed the same idea in a remarkably short sentence: श्रुतं च बहु निर्मलम् । 1-103.

Later writers on poetics, such as Abhinavagupta, Mammata and others followed the same list and illustrated each point in the same way as Rājaśekhara did (See commentary of Abhinavagupta on the above verse of Bharata (G O S ed. p 42) and the Kāvyaaprakāśa 1-3)

[1 6 उर्वशी. (शतपथ 5-1-2)

1 11 यदेतन्मण्डलं C/ महानारायणोपनिषत् XII. 2;

1. 15. एतद्यत् सूर्यशतक 89.]

11. 17. Construe and translate — अयं वेदवेदी समग्रं वर्गं यं वेदत्रितयमयं वेद= this entire group of people who profess to know the Vedas acknowledge him who is the embodiment of the three Vedas: सः सूर्यं व श्रियेऽस्तु ।

[1. 24. हंस प्रयच्छ (विक्रमोर्वशीय IV. 17.) C/ वाक्यघटना । यथा—हंस etc इयं पूर्वशास्त्रनिबद्धस्योत्तरार्धस्य तदर्थानुयायिनाऽपि प्रस्तुतार्थाविरुद्धेनैकवाक्यतयैव घटित-त्वाद्वाक्यघटना । सरस्वतीकण्ठाभरण. II.]

11 22-25. In this verse quoted from the Vikramorvaśīya, the king Puṣpavās requests a swan to return his beloved उर्वशी as it had misappropriated her graceful gait of walking To accuse the swan with a charge of the theft of his beloved, Kālidāsa quotes Nārada where it is said that a person can be charged with the theft of the whole property when a portion of the stolen property is actually found in his possession

C/. यथाऽऽह नारद — अनेकार्थमियुक्तेन सर्वद्रव्यापलापिना ।

विभाषितैकदेशेन देयं यदभियुज्यते ॥

(Jīmūtavāhana's Vyavahāramātīkā. Memoirs of A.S.B. p 311)

निन्दुते लिखितं नैकमेकदेशविभावित ।

दाप्य. सर्वं नृपेणार्थं न ग्राह्यस्त्वनिवेदित ॥

(Yājñavalkya.—Vyavahārikāṇḍa 20.)

एकदेशविभावितो नृपेण सर्वं दाप्य. ॥ Gautamasmṛti.

Page. 36.

[1. 1. न संकुचितः (रामायण- किष्किन्धाकाण्ड 34-18)

1. 3. मदं (जानकीहरण XII 36 The first half reads as :
पदं नवध्वर्यवलेन लम्भितं विमृश्य पूर्व गमयो विमृश्यताम् ॥

1. 7 हिरण्य from अग्निपुराण ।]

1. 7 Cf. Vāyupurāṇa, chapter. 67 —

हिरण्यकशिपुर्देव्यं श्लोकैर्गातं पुरातनं ।

“राजा हिरण्यकशिपुर्या यामाशा निषेवते ।

तस्यै तस्यै दिशे देवा नमश्चकुर्महर्षिभि ॥”

[1. 9 रा सञ्चरिण्ण (माघ 1-46)

1. 21. सामान्यवाचि quoted anonymously in कवीन्द्रवचनसमुच्चय (No 270)]

11. 19-24. प्रमाणविद्या includes, according to Rājasūkhara, not only the three Vedic schools of philosophy but also the other heterodox schools, such as the Bauddha, Ārhatta and Lokāyata which are taken as पूर्वपक्षनर्क on p. 4. 1 17 of this work. The Mīmāṃsā has been separated from Tarkas on the ground that this school does not adduce any argument against the injunctions of the Vedas, while the Tarkas attribute greater importance to rational arguments than to Vedic injunctions. The word Mīmāṃsā also means पूजितविचार, or in other words, discussions conducted on the assumption that the Vedas are of superior authority while decisions arrived at by mere arguments are called Tarkas. Hence मीमांसा and तर्क are classified as different Pramāṇas. Mīmāṃsakas believe that a word at first means an entity in general and the particular thing meant by the speaker is understood only when it is connected with the meanings of other words in the same sentence. See Jaimini's Sūtra आकृतिस्तु क्रियार्थेवात् । 1-3-33. Here आकृति is taken as सामान्य or जाति which each noun signifies. See, Kumārila's definition of आकृति

जातिमेवाकृति प्राहुर्व्यक्तिगक्रियते यया ।

सामान्यं तच्च पिण्डानामेकवुद्धिनिबन्धनम् ॥ ३ ॥

तन्निमित्तं च यत्किञ्चित्सामान्यं शब्दगोचरम् ।

सर्व एवेच्छतीत्येवमविरोधोऽत्र वादिनाम् ॥ ४ ॥

Śloka-vārttika—Ākṛtīvāda

see also—

कक्षान्तरितसामान्यावशेषेषु हि दुर्बल ।

सामान्यवचन शब्दो जायते लक्षणावलात् ॥ २७-२८

Ibid Sambandhāksepavāda.

Among the Mimāṃsakas, the followers of Kumārila are called अभिहितान्वयवादिन् because they hold that a word in a sentence is capable only of expressing its meaning, while its connection with the meaning of other words is decided on seeing the nature of other words in the same sentence. But the Pīṭhākara school of Mimāṃsā believes in अन्वितभिधानवाद and holds that the meaning of each word is अन्वित or connected with others. According to this school also अन्वितसामान्य is the expressed meaning of the word, while अन्वितविशेष is the meaning derived by its connection with other words

Page. 37.

*[1. 1. नासतो (गीता 2-16.)

ll 1-6. The Sāṅkhyas are called Satkāryavādins while the Naiyāyikas call themselves as Asatkāryavādins, and the two schools are, therefore, opposed to each other. The theory of सत्कार्यवाद is that the effect produced by a cause is not entirely different from the cause, and that the effect also always exists in the cause. Similarly, the cause of an effect does not entirely disappear after the production of the effect, but it exists in the form of that effect. This may be illustrated by the instance of gold and golden ornaments.

नासतो विद्यते भाव = a thing that does not exist cannot be produced.

नाभावो विद्यते सतः = the existing one (cause) does not perish (after producing the effect)

In the verse य एते etc. the same theory is illustrated on the analogy of the earth and earthen vessels, thus showing that the effects are not different from the cause which in this case is earth.

*[1. 9. किमीदृः किं काय. (महिम्नः स्तोत्र 5.)]

ll. 7-12. For Rājasekhara's conception of the existence of Īśvara and his creation of the world, see Nyāyasūtra of Gautama 4. 1. 19-21, Nyāyavārttika of Uddyotakara on these sūtras, Nyāyamāñjarī of Jayantabhaṭṭa pp. 190-204 and the Praśastapādabhāṣya on Kaṇādasūtra pp. 48-49. Regarding the ऐश्वर्य of Īśvara, the following verse is quoted by Udayanācārya in his Kusumāñjali fifth stabaka :—

सर्वज्ञता तृप्तिरनादिबोधः स्वतन्त्रता नित्यमलुप्तशक्तिः ।

अनन्तशक्तिश्च विभोर्विधिज्ञाः षडाहरज्ञानि महेश्वरस्य ॥

ll. 13-18. The Vijñānavādins among the Bauddhas do not believe in the existence of the objective world except the Vijñāna. According to them, therefore, words cannot denote any outward object, but produce a momentary effect and transmit the idea of the speaker to the minds of his hearers. The view of the Vijñānavādins has been clearly explained by S'āntaraksita and Kamalaśīla in their works Tattvasaṅgraha and its Pañjikā (GOS. Nos. 30-31).

cf विवक्षानुमितिश्छिद्रमाकारं वाद्यभावतः ।

व्यवस्यतोऽप्रवृत्तिश्चेत्तदेवास्मन्मतं पुनः ॥

Tattvasaṅgraha. p. 290.

Kamalaśīla quotes a line from an earlier work in support of this view.

अन्ये त्वाहुः—‘अर्थविवक्षां शब्दोऽनुमापयति ।’

यथोक्तं—‘अनुमानं विवक्षायाः शब्दादन्यत्र विद्यते ॥’

Tattvasaṅgraha. p. 289.

This view is illustrated by the verse भवतु etc., in which the same words such as न न न मममा etc., spoken by a lady at one time convey निषेध or denial, while at another her acceptance, according to circumstances

ll. 19-23. Lokāyatikas or the atheists do not recognise the soul or Ātman who may enjoy the fruits of his action either in heaven or in hell after death. They also hold that the Vijñāna or consciousness found in living beings arises out of a combination of the five elements, in the same way as a few ingredients produce wine. This theory of the atheists also is quoted and refuted by S'āntaraksita in the Tattvasaṅgraha.

cf. तस्माद्भूतविशेषेभ्यो यथा शुक्तसुरादिकम् ।

तेभ्य एव तथा ज्ञानं जायते व्यज्यतेऽथवा ॥

p. 520

साक्षिचिन्तका = those who meditate on the Self as the Being

ll. 24-25. The soul, according to the Jains, is the doer and enjoyer of all actions and is of the same size as the body. They also consider the futility of the body or Ātman in case the size of the soul is acknowledged as either smaller or larger than that of the body. This is what is shown by an example in this verse.

Page. 38.

1. 3. गवंपाषदत्वात्='because it is fit for all kinds of cultured associations' The word Pārsada may refer to the Vedic Sūtra literature belonging to several paśads as well. The Prāśākhyā works are included in the Pārsada literature. The word generally means grammatical works affiliated to the Vedas. See Nirukta 1. 17 and the Prāśākhyā section of the History of Ancient Sanskrit Literature by Max Muller, (p. 68-70)

11. 7-9. समयविद्या='religious doctrines'.

The terms घोर, घोरतर, ब्रह्म, विद्या, कला, and परापरपद refer to the different tenets of the doctrine of the S'āivites.

11 10-13 That the Pāncarātra doctrines are based solely on the theory of the four Vyūhas of प्रद्युम्न, अनिरुद्ध, सङ्कर्षण and वामुदेव, is explained here in detail

सर्वज्वर=the sufferings both mental and physical

11 14-17. The Mahāyāna School of Buddhism enjoins that the Bodhisattva should have great compassion for the suffering humanity and should not receive emancipation, though fully entitled to it, until the whole creation is delivered. Further, the Bodhisattva is required to work continuously for the emancipation of living beings by sacrificing his own merits, and taking the consequence of all bad actions done by others on himself. This theory of the Mahāyānists and the description of the सुखावती heaven, which is above the ten Bhūmis are the subject-matter of this verse कलिकलुष, etc. Kumārabhātta quotes the same verse in his Tantravārttika and attributes its origin to Buddha (Tantravārttika 1-3. 2.) The Hīnayānists, on the other hand, possess no such compassion for the suffering humanity as Mahāyānists do, and they desire emancipation only for themselves. In this verse the methods of a Mahāyānist Bodhisattva are described. For further information on the two Yānas of the Buddhists compare Tattvasaṅgraha : (p. 872)

ये तावज्ज्ञात्यादिदुःखोत्पीडितमानसाः संसारादुद्ब्रज्यमानसः तदुपशममात्मनः प्रार्थयन्ते तेषां श्रावकादिवोधनियतानां संसाराद्भयमेव नैरात्म्यभावनार्थित्वनिमित्तम् ।

ये तु गोत्रविशेषात्प्रकृत्यैव परहितकरणैकभिरामाः संस्कारादिदुःखाव्रतयपीडिता जगद्वेद्य कृपापरतन्त्रतया तद्दुःखनिः स्वात्मनि व्यपेक्षामपास्य सकलानेव संसारिण आत्मत्वेनाभ्युपगताः तत्परित्याग्य प्रणिदधते तेषां करुणैव भावना प्रवृत्तिनिमित्तम् ॥

1. 18 राजसिद्धान्तत्रयी=The three S'āstras of Artha, Nāṭya and Kāma are mentioned here as of interest only to the royal personages, because it is only the kings who are able to practice, follow and appreciate the doctrines inculcated in these S'āstras.

[1. 19. शमव्यायामाभ्यां (बालरामायण 1-24).]

11. 19-22. This verse of Rājāśekhara has also been quoted by Abhinavagupta in his अभिनवभारती while commenting on the verse of Bharata न तज्ज्ञानं, etc. see Abhinavabhārati (G.O.S. No.36. p. 42.)

For an explanation of this verse, compare the शमव्यायामिक chapter of the Arthaśāstra of Kautilya.

शमव्यायामौ योगक्षेमयोर्योनि ।
कर्मारम्भाणा योगाराधनो व्यायाम ।
कर्मफलोपभोगाना क्षेमाराधन शम ।
शमव्यायामयोर्योनि षाड्गुण्यम् ॥ etc.

आवापः='intention of declaring a war'. In this verse Rājāśekhara exhibits his special acquaintance with the Arthaśāstra of Kautilya

11. 23-26. This verse shows that the author was fully conversant with the contents of the Nāṭyaśāstra; for, he describes not only the dancing postures, but also explains such technical terms as लम्बितलय etc. which pertain to the science of music. Cf. Nāṭyaśāstra :

अङ्गभूता हि तालस्य यतिपाणिलया. स्मृता. ।
त्रयो लयास्तु विज्ञेया. द्रुतमध्यविलम्बिता. ॥

31. 331.

Page. 39.

[1. 2. असौ मन्दरतस्त्वं cf. कामसूत्र 2 1.3, 9 and 13]

1. 2. मन्दरतः='from the Mandara mountain' or 'one with dissimilar conjugal affinity'

समरत='from the war' or 'one with similar conjugal affinity'.

11 3-9. Poets are here advised to mix freely with common folk in order to be acquainted with their mode of life and expression. The mode of life is generally recognized as of two varieties :

the cultured and the uncultured How the uncultured folks behave and how they express themselves are treated in these two verses.

स्पुटितपिडरी=cracked pan.

Here an uncultured woman talks to her lover regarding the changed treatment she was getting from him of late. The following may be cited in this connection as a contrast to illustrate a refined address on the same subject.

पुराऽभूदस्माकं प्रथममविभिन्ना तनुरियं
ततो नु त्वं प्रेयानहमपि हताशा प्रियतमा ।
इदानी नाथस्त्व वयमपि कलत्रं किमपरं
मयाऽऽप्त प्राणाना कुलिशकठिनानां फलमिदम् ॥

In the second verse इधुदण्डस्य etc a popular mode of expression is illustrated while describing the days of the Phālguna month in which things such as इधुदण्ड, etc are very commonly enjoyed by the country folk. See the description of Hemanta and S'isira on pp. 102-104 of this work. For the correctness of the word सैष see notes on p. 2. l. 6.

ll. 10-19. समस्तजनजन्य = 'pertaining to several groups of people'.

कतिपयजनजन्य — 'pertaining only to a limited circle'.

The verse पिबन्ति etc exhibits the knowledge of the poet concerning the topography of South India where मरिच, ताम्बूल and मधु are common products of the land.

In the second verse the feelings of women of the Kuntala country in amorous sports are described, while the third gives an idea of the geographical peculiarities of the Nepal country.

ग्रन्थिपर्णकपाली='an avenue made up of a kind of fragrant trees'.

*[l. 18. आर्द्रेणमदमण्डना = कस्तूरीपङ्कमण्डनाः ।]

ll. 20-23. In this verse are described the actions of a Nāyikā who wanted to put a stop to the conversation of her lover with her friends, in order to secure privacy; as also the action of her lady-friends who knew the Nāyikā's intention and left the place on the plea that they were called by somebody outside.

Page. 40.

l. 7. The reading नाथकथा is adopted here as it is found in two Mss B and C. and सर्गे is changed into सर्गः as it is required to

be construed with the word यस्य. The first half of the verse should, therefore, be construed as: यस्य कथासर्गः न नीचैः, अथ न प्रतिभाक्षयः स कविग्रामणीः ।

According to the reading available in Ms A, however, the construction will be as follows:—

यस्य (कवेः) अर्थकथासर्गे (र्गे) न नीचैः, (यस्य) न प्रतिभाक्षयः स कविग्रामणीः ।

This construction also gives a good sense inasmuch as the अर्थ and कथा developed by a poet through his power of imagination and described in the last two verses, are the subject-matter of this S'loka. The only defect in this reading is that the two words नीचैः and प्रतिभाक्षयः do not sound well. An emendation may be suggested giving a better sense as:—नवीनार्थकथासर्गे यस्य न प्रतिभाक्षयः । स कविग्रामणीः । but this emendation is not supported by any of the Mss available.

ll. 9-13. A knowledge of different sciences and common practices is considered necessary for poets by later writers such as Kṣemendra, Hemacandra, Vāgbhata and Vinayacandra who have included several varieties under the heading of Prakirnaka. But Rājāśekhara illustrates only four kinds of them and suggests several more worthy of being known by poets, saying: एवं प्रकीर्णकान्तरमपि ।

On Hastīśikṣā, for instance, the verse मेघानां etc is quoted here as an illustration. Here the well-known habit of elephants while bathing in the river is correctly observed in the description of Irāvaṇa's throwing up water.

*[l. 18. स दक्षिणापाङ्ग (कुमारसंभव III. 70.)]

Page. 41.

*[l. 2. पाण्ड्योऽयमंसार्षित (रघुवंश VI. 60)]

ll. 1-5. These last four additional sources for the theme of poetry, introduced by Rājāśekhara for the first time, are not referred to by any of the later writers, though the other twelve sources are quoted sometimes with the same illustrations as given by our author. It is not, however, easy to surmise how these four principles उचितसंयोग etc. are considered as काव्यार्थयोगि by Rājāśekhara. But it is clear that Rājāśekhara has shown by these four illustrations the four methods of description. उचितसंयोग is 'the appropriate connection (of things)'.

ll. 6-9. योक्तुसंयोगः=the connection of a thing already descri-

bed as connected with others. In this verse the dust raised up by the march of an army is described as already connected with other things such as सुरदन्तिदानोदक and चक्षुःसहस्र of Indra. This dust is said to have been mixed up with the water of the celestial Ganges where the divine ladies are accustomed to take their bath.

*[1. 10. उभौ यदि व्योम्नि (माघ. III. 8.)]

ll. 14-19. संयोगविकारः=change due to connection. Imaginary and natural changes are described in these two verses one after the other.

पीयन्ते. This verb is derived from the root पीड् पाने of इयन्विकरणि.

Adhyāya IX.

Page. 42.

*[Pages 42-44. 1. 10. are quoted by Hemacandra in his काव्यानुशासनविवेक. pp. 122-123.]

ll. 1-4. सः stands for काव्यार्थ or the theme of poetry. Drauhini's view is cited here for the second time. For the other reference see notes on p. 2. 1. 24 of the present work. दिव्य means the activities of divine beings

ll. 5-8. The first half may be construed thus निजवारवासगतया रम्भया नलकूबरस्य विरहात् (तं) स्मृत्वा उत्कञ्चुलं तुम्बुरो. वीणासमं यत् उद्गीतम् ।

Kāvyānuśāsanaviveka reads उत्कण्ठसंरम्भया instead of उत्कञ्चुलं रम्भया ।

*[1. 13. श्रियः पतिः (माघ. 1. 1.)]

Page. 43.

ll. 20-23 If the reading कोटिकुण्डः is adopted, प्रणमति should be connected with तक्षके. The words कपिल, कुलिक, स्वस्तिक, पद्म, कम्बल, शङ्खपाल etc. are the names of different serpents in the nether world. Many of the names are found in the Mahābhārata (Ādiparva Adhyāya 35.) शङ्खपाल seems to be the same as the father of S'āṅkhacūda, the serpent who was given protection by Jīmūtavāhana, the hero of the drama, Nāgānanda. The subject matter of this verse also seems to be connected with the story recorded in the Nāgānanda.

ll. 24-27. This verse describes the conversation between

Karna and the serpent Āśvasena. Āśvasena who was an enemy of Arjuna entered the quiver of Karna without his knowledge in the form of a serpent-mouthed arrow. When once Karna failed to slay Arjuna with that arrow, the serpent Āśvasena requested Karna to charge his bow with the same arrow again. But Karna refused. This last part of the episode is stated in this verse. For further details see Mahābhārata Karna-Parva 90. Out of the two words आर्द्राबले and अपकर्ण used as epithets of the serpent, the significance of the first word is unknown, while the second अपकर्ण denotes that the serpents are devoid of ears. हरशिष्य is Bhārgava Paraśurāma and Karna is his disciple.

मल्लैः । This shows that the arrows of the earth also are capable of achieving the same object as those of the nether regions.

Page. 44.

1 1. इहापि etc The four sub-divisions of the दिव्यमातुष group referred to on page 42 1. 9 are said to be applicable in the case of the मर्त्यपातालीय group also.

11. 7-10. In this verse, events connected with persons belonging to the three worlds are described. For the story of Āstika, the sage who protected the serpents Taksaka and others from being destroyed in the sacrificial fire of king Janamejaya, see the Āstika-parva, a sub-section in the Ādiparva of the Mahābhārata.

उद्वेलत्=shaking or moving.

*[1. 13 विचारितमुख्य cf तत्र दशविधश्चमत्कारः अविचारितरमणीयः विचार्यमाण-रमणीयश्च (कविकण्ठाभरण. Sandhi III.)]

11. 12-14. Followers of Udbhata classify the subject matter of literature under two varieties. विचारितमुख्य and अविचारितरमणीय and hold that the S'āstric literature deals with the former, while the latter is the subject of kāvya. Probably Udbhata must have expressed this view in his commentary on Bhāmaha's theory as recorded by him in the two verses quoted below.

तज्ज्ञैः काव्यप्रयोगेषु तत्प्रादुर्भूतमन्यथ *
तत्र लोकाश्रयं काव्यमागमा तत्त्वदर्शिनः †
असिसङ्काशमाकाशं शब्दो दूरादुपैत्यम् ।
तदेव वापी(रि)सिन्धूनामहो स्थमा महार्षिष ॥

Bhāmaha's Kāvya-lankāra 5, 33-34.

*[1. 17. त आकाशमसिद्धयामं (कुमार. VI. 36).]

ll. 15-19. Three examples are given here to illustrate Udbhata's theory of काव्यार्थ but not of शास्त्रार्थ. In the first two verses the colour of ether is described as blue like a blue lotus and like that of a sword, though really ether is devoid of any colour.

तदेव वारि सिन्धूनाम् । etc. The second half of Bhāmaha's verse (5-34) is quoted here as the third example. The readings वापीसिन्धूनां or वापिसिन्धूनां as found in the editions of the Bhāmaha's Kāvyaālankāra may be read as वारि सिन्धूनां which seems to be the correct reading. Here it is said that the water of all rivers is always the same and that the heavenly lights such as the moon and the stars are wonderfully fixed in their proper places. Followers of Udbhata hold that these descriptions are अविचारितरमणीय because in reality ether has no colour and water of all rivers is not the same at all times and the heavenly bodies also are not fixed in one place, and also because on scientific examination ether is found to be without any colour while the stars are also found moving from place to place.

ll. 20-25. Yāyavārīya does not agree with the view of Udbhatas because they hold that the Kāvyaas only describe unreal aspects of things, and this means that the Kāvyaas are valueless. He holds, therefore, that the authors of both S'āstras and Kāvyaas describe objects as observed by them.

Page. 45.

ll. 1-2. Following the rules of Vyākaraṇa and Alankāra śāstras here the simile between the moon and swan, stars and Kumudas, sky and water, cloud and mud, is given. This is a description of the moon which shines on a clear sky with stars but appears as a swan moving on the surface of a lake where there are many lotuses.

*[l. 8. यस्तु सरिदद्रि. Quoted in Hemacandra's काव्यानुशासन. under लोहटः—“तथा च लोहट —

यस्तु सरिदद्रिसागरनगनुरगपुरादिवर्णने यत्नः ।

कविशक्तिख्यातिफलो विततधिया नो मतः प्रबन्धेषु ॥

यमकानुलोमतदितरचक्रादिभिदोऽतिरसविरोधिच्यः ।

अभिमानमात्रमेतद्गुरुरिकादिप्रवाहो वा ॥” p. 215.]

ll. 3-9. Āparāṇṭhi who seems, in all probability, to be a follower of the Rāsa school of Bharata advises poets not to indulge in a lengthy description of the rising sun or the moon etc. because it is likely to obstruct a natural outflow of Rāsa in the minds of the

audience or readers. Evidently this view of Āparājiti is to be applied only to the drama, because the best poets such as Kālidāsa, Bhāravi, Māgha and others, are found devoting some chapters in their Kāvya for the lengthy descriptions of such things, and also because the earlier writers on poetics such as Bhāmaha and Daṇḍin have laid down rules on the same lines for Mahākāvya. The word इह occurring in the two verses of Āparājiti also denotes the lengthy description of मञ्जनपुष्पावचय etc. is disallowed only in a particular class of poetry, namely the drama, and not in the Kāvya as a whole. In fact, Āparājiti is to be identified with लोहट as Hemacandra attributes the second of these two citations definitely to लोहट. (see Kāvyaṇuśāsana p. 215) Lollata belonged to the Rasa school and a commentary on the Nāṭyaśāstra is also attributed to him. (see Saṅgītaratnākara 1-1. 19. and Abhinavabhāratī. G.O.S. ed. pp. 266 and 271).

ll. 10-12. Yāyavaiya agrees with Āparājiti and adduces another reason in support of the same view that it is the method of presentation only which is responsible in rousing up the different Rasas, and not the actual things that are so presented in the poetry. In order to prove this dictum he cites some verses where the authors of high poetical skill are able to rouse up the different Rasas by means of excellent presentation of common-place happenings; whereas, inferior poets are unable to do so even though they may handle very sublime topics.

*[l. 23. धत्ते यत्किलकिञ्चितैकगुरुतामेणीदशां (बालरामायण 10-44).]

ll 13-26. Here the method adopted in describing the river Tāmrapaṇī is such that the Rasa of S'ṅgāra becomes immediately roused through the उद्दीपनविभाव of the same Rasa. In the next two verses, similarly the Rasas S'ṅgāra and Adbhuta are aroused with the help of the उद्दीपनविभाव

रोधोभुव.=shores.

पीततमा.=moon.

Page. 46

ll. 1.-7. All Mss read अतिरसवत्ता which ought to be read as अरसवत्ता. This latter reading is more suited to the context and more in harmony with the subject matter of the verse cited below than the former. Rājaśekhara here makes an attempt to prove on

the principle of *अन्वयव्यतिरेक* that the methods of poetical representation of things alone are responsible for rousing or obstructing the Rasas, but not the actual topics described. He cites, in support, three verses and shows on the principle of *अन्वय*, that an able delineation of commonplace things such as mountain, river etc. is capable of rousing the Rasas. Again, on the principle of *व्यतिरेक* he wants to show that an inexperienced poet is unable to rouse the desired Rasa even by handling such delicate subject as the *विप्रलम्भशृङ्गार*. This context will not be supported by any other reading than *विप्रलम्भेऽप्यरसवत्ता* as shown above. It will be evident that the reading *अरसवत्ता* is meant by the author himself when he concludes his arguments, saying: *कुक्कविर्विप्रलम्भेऽपि रसवत्तां निरस्यति । 1. 6.*

The poet, in this verse *विधर्माणो भावाः* etc. describes the plight of a lover consequent on the separation of his beloved and attempts to delineate the *विप्रलम्भशृङ्गार*. But he failed to achieve his object as his poetical skill was not up to the mark. This is explained in the verse *कुक्कविः* etc. where the author concludes his arguments. The following explanation of the stanza *विधर्माणो भावाः* etc. will evidently show how the poet's method of representation of *विप्रलम्भशृङ्गार* failed to rouse the same Rasa.

“Where can my mind tormented by the separation of my beloved (Nāyikā) find happiness? Objects both similar and dissimilar to her, have failed to make it happy. The former failed because they could not give complete satisfaction, and the latter because my mind is always attached to nothing except her.”

*[1. 10. For *पाल्यकीर्ति*, a Jain grammarian,

cf. कुतस्त्वा तस्य सा शक्तिः पाल्यकीर्तेर्महौजसः ।

श्रीपदध्रुवणं यस्य शान्दिकान् कुरुते जनान् ॥ वादीभसिंह—पार्श्वनाथचरित्र.

मुनीन्द्रमभिवन्द्याहं पाल्यकीर्तिं जिनेश्वरम् ।

मन्दबुद्धनुरोधेन प्रक्रियासङ्ग्रहं ब्रुवे ॥ अभयचन्द्र—प्रक्रियासङ्ग्रह I.

This *पाल्यकीर्ति* is identical with the Jain grammarian *शाकटायन*. The śloka *येषां बहुभया* is found in *भोजप्रबन्ध* and *प्रबन्धचिन्तामणि*.]

ll. 8-14. *Āparājiti* seems to think that poets should make use of such things alone as are *रसवत्* which help in rousing the Rasa, and not those that are entirely devoid of Rasa. (*sec.* p. 45. ll. 3, 4.) *Rājasekhara's* view is somewhat modified when he says that there are things both suited and unsuited to the Rasa but they have

nothing to do with the enjoyment of Rasa in the poetry, because the poet's skill in presentation alone is responsible for that enjoyment. The contentions of Rājaśekhara and Āparājiti are objected to by the followers of स्याद्वाद or अनेकान्तवाद of Jainism. According to this theory there is no entity which is endowed with only one form or quality. On this point, however, there is quite a great deal of controversy among the philosophers of different schools. For details see Tattvasaṅgraha (G O S. Nos 30 and 31), Syādvāda-pariksā pp. 486-503. The Buddhists hold that one entity cannot have two qualities or forms. Brahmins attribute two or even more qualities while the Jains hold that an entity can have as many as seven of them (सप्तभङ्ग) Pālyakīrti, the Jain Grammarian, therefore, objects to the view of Rājaśekhara and Āparājiti, saying that the quality of an entity cannot be fixed as रसवत् or otherwise; because the same thing may be रसवत् in one, while it will be नीरस or उदासीन in another. This is illustrated by the example of the moon in the verse येषां वल्लभया etc.

ll. 15-21. Avantīsundarī follows in the foot-steps of Pālyakīrti, and thinks that especially in Kāvya the nature of things is not fixed; because, if the poet is clever he is able to present the same thing in different forms to suit different contexts. For instance, the same moon is described by poets at one time as अमृताद्यु and at others as दोषाकर. Rājaśekhara, however, ultimately agrees with the views of both Pālyakīrti and Avantīsundarī.

ll. 22-26 For the sub-divisions of Kāvya see Dhvanyāloka 3, 7. Ancient writers on Alaṅkāra such as Bhāmaha and Vāmana, divide Kāvya into two either as अनिवद्ध, and निवद्ध or as मुक्तक and प्रबन्ध respectively. See Bhāmaha 1-18 and Vāmana 1-3-27. Daṇḍin, however, mentions several kinds of Kāvya as मुक्तक etc, but he does not attempt to define them, as these do not possess any appreciable difference from the सर्गबन्ध. see Kāvyaḍarśa 1-13. The अनिवद्ध or मुक्तक is only illustrated by Bhāmaha thus:

अनिवद्धं पुनर्गथाश्लोकमात्रादि तत्पुनः (1-30)

But Gopendratippabhūpāla in his Kamadhenu while commenting upon Vāmana's Kāvya-lankārasūtra (1-3-27) quoted a verse defining मुक्तक and attributes the same to Bhāmaha. This verse, however, is not found in the present editions of Bhāmaha's Kāvya-lankāra. The verse in question is quoted below:—

मुक्तकलक्षणमुक्तं भामहेन—

प्रथमं मुक्तकादीनामृजु लक्षणमुच्यते ।

यदेव गांभीर्यौदार्यशौर्यनीतिमतिस्पृशा ॥

भवेन्मुक्तकमेकेन द्विकं द्वाभ्यां त्रिक त्रिभिः ।

Abhinavagupta in his commentary on Dhvani (3-7,) however, gives a definition of मुक्तक in the following words —

मुक्तमन्येन नालिङ्गितम् । तस्य संज्ञायां कन् । तेन स्वतन्त्रतया परिसमाप्तनिराकाङ्क्षार्थमपि प्रबन्धमध्यवर्ति मुक्तकमित्युच्यते ॥

The same idea is also expressed by Rājaśekhara when he says:—मुक्तेतिवृत्तः शुद्धः ।

Page. 47.

*[ll. 1-4. सा पत्युः (अमर 29)].

ll. 1-4. Here is described the behaviour of a मुग्धानायिका when she finds fault with the conduct of her lover for the first time.

*[l. 5. दूरादुत्सुकमागते (अमर. 49) attributed to रतिपाल in कवीन्द्रवचन-समुच्चय]

*[ll. 9-12. दत्त्वा रुद्रगतिः records a historical incident. ध्रुवस्वामिनी or ध्रुवदेवी was the queen of चन्द्रगुप्तविक्रमादित्य and mother of कुमारगुप्त I]

ll. 9-12. The subject matter of this verse is styled by Rājaśekhara as कथोक्त्य वृत्तेतिवृत्तः । The word Kathā is controversial in the sense that it may either denote an actual historical fact or may record mere tradition. But the incident alluded to in this verse may be taken as an historical fact. Evidently, it refers to the event connected with king Ś'riśarmagupta, his queen Dhruvasvāminī and one Khasādhīpati who was hostile to Ś'riśarmagupta. All these persons excepting Dhruvadevī or Dhruvasvāminī who was the queen of Candragupta II and the mother of Kumāragupta I of the Gupta dynasty are unknown to history. But the literary evidence culled from such ancient works as Harṣacarita of Bāna, (अरि(अलि)पुरे च परकलत्रकामुकं कामिनीवेशगुप्तो गुप्त. चन्द्रगुप्तः शकपति प्रशशास । 6th Uccvāsa), Devicandragupta of Viśakhadatta (fragments of which are available from the Ś'rīngārāprakāśa of Bhoja and the Nātyadarpaṇa of Rāmacandra and Gunacandra. (G.O.S.No. 48) ; and Sañjan copperplates of king Amoghavarṣa I dated Ś'aka 795 (E. I. Vol. XVIII p. 248) points to all these being names of historical personages. From the information obtained from different sources it appears that there was a king Rāmagupta by name who had

contracted a humiliating treaty when he was attacked and defeated by a S'aka invader. By this treaty he was compelled to surrender his crowned queen Dhruvadevī. When the king consented to sacrifice his queen in order to save himself and his subjects, Chandragupta his younger brother to save the honour of his family volunteered to go to the enemies' camp under the guise of queen Dhruvadevī and killed the S'aka king. For further information refer to the Nātyadarpana; pp 223-253, of the Journal of the B. O. R. S. 1928 and the Journal Asiatique for Octo.-Dec. 1923.

In the verse quoted by Rājasekhara, however, the king is named as S'riśarmagupta or S'risenagupta and the invading king is reported as Khasādhipati instead of S'īnāmāgupta and S'akādhipati respectively. On the strength of the evidences adduced above the readings as खस and शर्मगुप्त here may be taken as scribe's errors for शक and रामगुप्त respectively which seem to be the correct names. It is also suggested in the above mentioned journals on the evidence of the Devicandragupta Sañjan copper-plates, and some coins of Candragupta and Dhruvadevī, that Candragupta II must have married Dhruvadevī the queen of his brother Ramagupta after killing him. But the verse quoted by Rājasekhara, however, has no direct connection with the incident referred to above.

But this verse certainly makes valuable contribution to the controversy regarding Rāmāgupta's history by clearing two points: namely, the identification of the particular S'aka king who invaded Rāmāgupta's territory and the identification of Candragupta. The words खसाधिपति, यस्मात् and तस्मिन्नेव हिमालये in this verse undoubtedly show that खस king as spelt in the Mss of the Kāvyañimāmsā may be better identified with one of the Kusāna kings of the Western Punjab and not with the S'aka Ksatrapas either of Mathura or Malwa and that the war between the खस king and Rāmāgupta or S'armāgupta took place exactly in the portion of the Himālayas lying between the two kingdoms. In this case the word शक in the Harṣacarita and Devicandragupta may be taken to denote the खस or Kuṣāna king as the term शक is often loosely used to denote even the non-S'aka foreign tribes.

The word कर्तिकेय also in this verse may refer to Skandagupta of the Gupta dynasty who is addressed in this verse and is

known to be the grandson of Candragupta II. This leads us to believe that Candragupta II who was styled as S'akārāti was the hero of the drama Devicandraguptam. In this verse the reign of Skandagupta is described to be so prosperous as to permit even the society ladies of the town freely to sing his fame without any danger coming from even the interior parts of the Himalayas where once king S'armagupta being defeated by the Khasa king was forced to give up even his queen Dhruvadevi. It may be remembered here that Skandagupta also bore the title Vikramāditya and inflicted a crushing defeat on the barbarous Huns. In this case the word कर्तिकेय should be taken in vocative.

This interpretation should be abandoned if the word कर्तिकेयनगर is taken as a compound and identified with the कर्तिकेयपुर mentioned in Pāndukesvar copper plate and Talesvara charters. This कर्तिकेयपुर is also reported to be the modern village of Baijnath or Vaidyanath in Kumaun. (See Ind. Ant. Vol. XXV. p 178. and Ep. Ind. Vol. XIII pp. 115 and 118.)

There is also another plausible solution regarding the identity of the Khasādhipati.

The Rājatarāṅgiṇī of Kalhana, mentions the Khasas as a foreign tribe settled in widely diffused parts of the Himalayan regions even previous to the accession of king Mūhira-kula, the despotic ruler of Kashmir (cir. 6th century A. D.). Thus the readings as शकपति in the MSS of the Harṣacarita, S'ṛṅgāraprakāśa and Nāṭyadarpana may be ascribed to scribe's error for खसपति. Because it is clearly known from the verse quoted here that the Gupta king returned from the Himalayan regions after promising his queen to the Khasādhipati. Rājatarāṅgiṇī also states that the kings of the Khasas were known as the rulers of राजपुरी or खसालय or खसालि. These names indeed, bear a striking resemblance to the names denoting the head-quarters of Khasas such as खसधि(लि)पत्ये quoted in this verse or अरिपुर, अलिपुर and अलिस्कन्धावार as found in the MSS of the Harṣacarita and the S'ṛṅgāraprakāśa. (स्त्रीवेषनिन्दुतश्चन्द्रगुप्त शत्रोः स्कन्धावारमलिपुरं शकपतिवधायगमत् ।) (For further information regarding the tribes Khasas who settled in the Himalayan regions, and once usurped the throne of Kashmir and whose descendants are known to-day as Khakhas in Kashmir, see notes by M. A. Stein in vol. I. 317 of the Rājatarāṅgiṇī translation.)

Some scholars, however, maintain that the war between Rāmagupta and the S'aka king took place not in the Himālayas as stated above but near the city of Girnar or Girinagara in Saurāstra, on the strength of the readings अरिपुरे or अलिपुरे in the Harsacarita and the S'rngāraprakāśa, emended as निरिपुरे. In addition to this emendation of Aripura into Giripura (Girnar) they propose further to change this verse in the following manner —

दातुं रुद्धगतिं शकाधिपतये देवी ध्रुवोपाधिका यस्मान्खण्डितमाहसो निवृत्ते श्रीरामगुप्तो नृपः ।
तस्मिन्नेव हि रैवते गुरुगुहाकोणकणः कीचके गीयन्ते बत ते कुमार शबरस्त्रीणां गणं कीर्तय ॥

These emendations lose much value since there is no MS material in their support. Also, the word स्कन्धावार in the passage of the S'rngāraprakāśa as quoted above denotes that Candragupta went only to the camp of the enemy and not to his capital in Samāśtra. These emendations, therefore, have to be accepted with caution.

[l. 14. दृष्ट्वाकामनसंस्थिते (अमर. 19)

Page. 48.

*[l. 1. स्तिमित (मालतीमाधव I).

l. 5. अलसवलित. Ibid I

l. 9 अभिलाष. (कुमार. IV 41.)

l. 13. क्रोधं प्रभो. Ibid III 72.

l. 17. पर्यु शिरश्चन्द्रकला. Ibid. VII 19.]

ll. 21-23. Here poets are advised to acquaint themselves with the manifold subjects which find expression through the medium of Prākṛta dialects according to their ability and energy.

ll. 25-26. Here it is said that there are certain ideas which can best be expressed only in certain languages, while there are others which are capable of being well expressed in several languages. The poet should realise what things are suited for a particular dialect for the purpose of expression, and he should be thoroughly conversant with the nature of things and the medium through which it finds its best expression.

Page. 49.

l. 3. घनैः=weighty or full because of many sub-divisions.

Adhyāya. X.

*[ll. 8-10. गृहीतविद्योपविद्यः Cf. गृहीतविद्य (वा. काम. सू. 1-4-1.) अभिधान-
कोशः. cf. अभिधानकोशः छन्दोज्ञानम्. Ibid. 1-3-16.]

ll. 8-10. For the other branches of Kāvya-vidyā cf. लोको विद्या प्रकीर्णञ्च काव्याङ्गानि (१) लोकवृत्तं लोकः (२) शब्दस्मृत्यभिधानकोशच्छन्दोविचितिकला-
कामशास्त्रदण्डनीतिपूर्वा विद्या (३) लक्ष्यज्ञत्वमभियोगो वृद्धसेवाऽवेक्षणं प्रतिभानमवधानं च
प्रकीर्णकम् ॥ ११ ॥ वामनकाव्यालङ्कारसूत्र. 1-3

नामधातुपारायण is the same as शब्दस्मृति or grammar. The works of Bhāmaha, Daṇḍin, Udbhṭa, Vāmana, Ānanda and Rudrat are meant by the word अलङ्कारतन्त्रम् । Vāmana uses the word शास्त्र (1-1-4) with reference to works dealing with poetics. These four Vidyās are the most important branches of knowledge for poets. The other branches required for them are enumerated by Rājasekhara in the eighth chapter of this work. Sixty four Kalās as mentioned by Vātsyāyana in his Kāmasūtra (1-3. 16) are here considered as Upavidyās. Vāmana includes Kalās among the principal Vidyās. Another set of sixty four Kalās and 104 Upakalās are enumerated by Gopendratippabhūpāla in his commentary on Vāmana's Sūtra (1-3. 7) on the authority of Bhāmaha's verses Cf. कला — नृत्तगीतादयश्चतु षष्टिः । उपकलाश्चतु शतम् । कलानामुद्देश कृतो भाम-
हेन—नृत्तं गीतं तथा वाद्यमालेख्यं मणिभूमिकाः । etc. Kāmadhenu on Vāmana's Sūtra 1-3. 7.

This list of Kalās is similar to that of Vātsyāyana. The editions of the Kāvyalāṅkāra of Bhāmaha, as at present available, however, do not contain these verses.

1. 10. सुजनोपजीव्यकविसन्निधि = acquaintance with the poet who is patronized by good men For other equipments of a poet see Kavikānthābharṇa, sandhi-2.

*[ll. 15-24. अपिच नित्यं शुचि स्यात् etc. cf. नागरकवृत्त(वा. काम. सू. 1-4.)]

ll. 15-24. The duties and behaviour of a poet are enumerated in this chapter in the same way as the Nāgarakavṛtta and Rājāvṛtta have been described in the Kāmasāstra (1-4) and Arthasāstra (1-19) respectively.

Page. 50.

1. 6. समागध । All MSS read समागध. It may be read as मागधभाषा-

भिनिवेशिन्यः । The word समागधभाषा may be taken to mean a language along with the Māgadhi language.

1. 10. अतिरात्रादिषु=overnights.

1. 14. तृतीयवर्जम्=excepting the letter ऋ, which is the third of ऊष्म letters शषसह.

1. 15. Construe as पराशर and सयोगाक्षर.

*[1. 17. कुन्तलेषु सातवाहन Cf. कर्नेर्या कुन्तल शातकर्णं शातवाहनो (वा. काम. सू. 2. 7. 28). Cf. राएण विरइआए कुन्तलजणवयइण्ण हालेण.] (Introduction of the Gāthāsaptas'atī)

1. 17. सातवाहन seems to be another name of हाल who is the author of the गायसप्तशती and ruled the Kuntala country. The compilation of this Mahārāstī Piākṛta Kośa itself stands as a proof of his love for that Piākṛta language. S'īpālita was his court-poet and several Gāthās of his are incorporated in the Gāthā-Kośa by Hāla S'ātavahana. Here the word प्राकृतभाषा denotes महाराष्ट्रीप्राकृत because the Kuntala country is included in Māhārastra, and also because the other two Piākṛtas S'āmasenī and Māgadhi are already mentioned. Regarding the king Hāla and the poet S'ripālita see *infra*.

*[1. 19. श्रूयते चोजयिन्त्या.

cf. केऽभूवृत्ताद्वराजस्य राज्ये प्राकृतभाषिणः ।

काले श्रीसाहस्राब्दस्य के न सस्कृतवादिन ॥

सरस्वतीकण्ठाभरण. II. 15].

1. 19. There were, however, several Vikramādityas in ancient times, and the word Vikramāditya being an epithet, the most powerful kings could always assume that title. There is a verse in the Gāthāsaptas'atī (cir. 1st century A. D.) where the author mentions the name of a king Vikramāditya.

cf. सवाहनसुहरसतोसिएण देन्तेण तुह करे लक्खम् ।

चलणेण विक्रमादत्तचरिअ अणुसिक्खियं ति । (5. 64)

Sāhasāṅka here seems to be the same as Candragupta Vikramāditya II of the Gupta dynasty, who also assumed the title of Vikramāṅka which appears on his coins. The name Sāhasāṅka is further justified by the story of the Devicandragupta and the Sanjan Copperplates where the daring actions of Candragupta II are recorded. Rājasekhara makes it clear on

p. 55-7 that Sāhasāṅka or Candragupta II was a patron of Sanskrit learning and encouraged men of letters. The fact that the king Sāhasāṅka was also a poet will be evident by the following verses —

भासो रामिलसोमिलौ वररुचि श्रीसाहसाङ्क कवि etc. and

शूर शास्त्रविधेर्ज्ञाता साहसाङ्क स भूपति ।

सेव्यं सकललोकस्य विदधे गन्धमादनम् ॥

Sūktimuktāvalī 4, 57, 111.

*[1. 23 सुसम्मृष्टा भित्तयः=well-cleaned walls or well rubbed plates. In ancient times they used to write as well as paint on walls. Brass plates are still being used by shop-keepers for writing daily accounts.]

ll. 21-25. सम्पुटिका=a box सफलकखटिका=a piece of chalk fixed to a wooden piece. समुद्रक=a box.

All these materials are to be kept always near a poet as he is required to write down whatever verses he may compose mentally at any time. Yāyāvāriya thinks that the collection of materials mentioned above is not the real requisite for the composition of poetry as suggested by the Ācāryas, but the poetical genius or प्रतिभा alone is its chief necessity. see Vāmana's sūtra 'कवित्वबीजं प्रतिभानम्' । 1-3-16.

1. 26 कल्पयेत्=make himself equipped.

1. 27 परितृष्टः=king or patron.

Page. 51.

1. 2. Yāyāvāriya thinks that the above instructions of the Ācāryas hold good in the case of poets who are not competent to compose in more than one dialect.

1 7. भूतभाषा=पैशाची ।

1. 8. For the definition and boundaries of Madhyadeśa see page 94 of the Kāvya-mīmāṃsā.

1 13. अतिक्रान्ते=after the poet's demise.

1. 21. लेशस्वादु=excellent in parts. This may be construed thus:—लेशस्वादुपि काव्यं कौतुकात् बालस्त्रीहीनजातीनां मुखान्मुखं याति ।

1. 23. कार्यावसरसज्ज=those who make the best use of a favourable opportunity. This is not necessarily to be taken as an adjective to परिव्राजाम् महीभुजाम् and सद्यः कवीनाम् ।

The word सयःकवीनाम् may be taken as one word meaning आशुक्वि.

l. 25. पितु etc. may be construed respectively with सुत etc.

Page 52

l. 5. यदुदासीन. etc. Others can judge their actions better than the doers themselves.

l. 7. विह्वेत=fall into disorder or confusion. This has been explained in the passage स्वकाव्यबन्धेन विनाशयत्यपि ।

ll. 12-28 Cf. Arthaśāstra 1-19 for the subdivisions of the day and night and the routine of daily duties the king is required to follow Also Kāmaśāstra 1-4-16.

For प्रश्नोत्तरभेदन cf

किं करोति कियत्कालं वेश्यावेश्मनि कामुक । कीदृशं वदनं वीक्ष्य तस्या कर्णायते क्षणम् ॥

(p. 57. of the Kāvya-mīmāṃsā).

Dandin also introduces similar methods of प्रहेलिका in the third chapter of his Kāvya-darśa. In the 18th line read काव्यसमस्या, धारणा-मातृकाभ्यास instead of काव्यसमस्याधारणा, मातृकाभ्यास ।

These two functions are included by Vātsyāyana as two distinct fine-arts or कलाः in the list of 64 Kalās (काम-सू. 1-3-16). Jayamaṅgala comments upon the word धारणामातृका as follows —

“धारणामातृकेति—धृतस्य ग्रन्थस्य धारणार्थं शास्त्रम् । यथोक्तम्—

‘वस्तु कोशस्तथा द्रव्यं लक्षणं हेतुरेव च ।

इत्येते धारणादेव्या पञ्चाङ्गरुचिर वपु ॥’ इति ॥

In the list of Kalās quoted by Gopendratippabhūpāla from Bhāmaha’s work, this word धारणामातृका also occurs, (see Vāmana 1-3-7) and the verse there should be read as

धारणामातृका यन्त्रमातृका काव्यलक्षणम् । instead of

धोरणा मातृकायन्त्रं मातृकाकाव्यलक्षणम् । as printed there.

For an explanation of यन्त्रमातृका see Jayamaṅgala’s commentary on Kāmaśāstra 1-3-16

चित्रा योगाः are those that are mentioned exhaustively by Daṇḍin in the third chapter of his Kāvya-darśa, and by Rudrata in the fifth chapter of his Kāvya-lankāra Rājaśekhara also proposes to treat this subject चित्र in the sixth Adhikarana of his Kāvya-mīmāṃsā.

यावदार्तिं ह्रियमभिमन्येत । Here the word आर्ति denotes राग or इन्द्रियदौर्बल्य.

Rājaśekhara instructs poets not to indulge in sexual excesses and advises them to have recourse to women only to remove their आर्ति or mental weakness. Similar usage can be found in the Mahābhāṣya of Patañjali (1-1-1) where the word खेद is used instead of आर्ति.

Cf. खेदात् स्त्रीषु प्रवृत्तिर्भवति । समानश्च खेदविगमो गम्यायां चागम्यायाञ्च ।

The word खेद is explained by Kaiyaṭa while commenting on the Mahābhāṣya Paspasāhnikā as below :—

खेदादिति । खेदयताति खेदः रागः । इन्द्रियनियमासामर्थ्यं वा खेदः ।

Page. 53.

1. 7. व्यवाय=Sexual intercourse.

*[1. 15. श्रूयन्ते दृश्यन्ते च *cf* सन्त्यपि खलु शास्त्रप्रहतबुद्धयो गणिका राजपुत्र्यो महामात्रदुहितरश्च (वा. काम. सू. 1-3-12).

Read in the text महामात्रदुहितरो and शास्त्रप्रहतबुद्धयः. Rājaśekhara (quoted in the Sūktimuktāvali) praises four such poetesses. (1) शीलाभट्टारिका (2) विकटनितम्बा (3) विजयाङ्गा (4) प्रभुदेवी.

शब्दार्थयो समो गुम्फ पाञ्चाली रीतिरुच्यते ।

शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि ॥

के वैकटनितम्बेन गिरा गुंफेन रजिता ।

निन्दन्ति निजकान्तानां न मौग्ध्यमधुरं वच ॥

सरस्वतीव कर्णाटी विजयाङ्गा जयत्यसौ ।

या वेदर्भगिरा वासः कालिदासादनन्तरम् ॥

सूक्तीनां स्मरकेलीनां कलानां च विलासभू ।

प्रभुदेवी कविलीटी गतापि हृदि तिष्ठति ॥

also नीलोत्पलदलश्यामां विज्ज्वां तामजानता ।

वृथैव दण्डिनायुक्तं सर्वशुक्ला सरस्वती ॥]

|| 14-16. Avantisundarī, the wife of Rājaśekhara was a cultured lady, a poetess and a critic. Rājaśekhara also introduces in his dramas many female characters who are adepts in composing verses in different dialects. The word दृश्यन्ते in addition to श्रूयन्ते clearly shows that ladies gifted with poetic skill and culture were found in abundance during Rājaśekhara's life-time. In addition to four poetesses शीलाभट्टारिका, विकटनितम्बा, विजयाङ्गा, and प्रभुदेवी one more poetess सुभद्रा also is praised by Rājaśekhara in one of his verses quoted in the Sūktimuktāvali p. 47 :

पार्थस्य मनसि स्थानं लेभे लघु सुभद्रया ।

कवीनां च वचोवृत्तिचातुर्येण सुभद्रया ॥

l. 17. आदर्श:=copy. A poet should prepare several copies of his composition.

l. 25. एकावली=a single string of pearls

Page. 54.

l. 3. For the definitions of सुक्त, see notes on page 46, l. 22.

सङ्घातः । The definitions of सङ्घात are given as:—

एकप्रघटकेनैव निबद्धो वाक्यविस्तरः ।
स संघातो भवेत्

Bhāvaprakāśana. p. 151-16.

and यत्र श्लोककृतो युक्तिसमुदायो रमान्वितः ।
एकप्रघटके सोऽयं सङ्घात इति कथ्यते ॥

Ibid. p. 282-20.

Daṇḍin mentions सङ्घात as a sub-division of रगवन्ध and his commentator Tarunavācaspati defines it as follows —

सङ्घातः एकार्थविषय एककृतक पद्यसंघातः । शरत्संघातद्रविडसंघातादिवत् ॥

Kāvyaḍarśa. 1-13.

Mahāprabandha has been defined by all earlier writers on poetics, but Abhinavagupta's definition, as given below, seems to be the best: महाकाव्यरूपः पुरुषार्थफलः समस्तवस्तुवर्णनाप्रबन्ध रगवन्ध संस्कृत एव ॥

(Locana on 3, 7 of the Dhvani)

*[l. 5. बह्वपि स्वेच्छया (नाथ II. 73)]

ll. 5-6. This is a verse quoted from the second canto of the S'isupālavadha where Uddhava gives counsel to Kṛṣṇa and differs from the views expressed by Baladeva. It may also be suggested here, as Rājās'ekhara interprets, that Māgha, the author of the Kāvya, being proud of his composition or प्रबन्ध, criticises in this verse the attempts of other poets in order to humiliate them.

ll. 7-10. The fundamental principles of poetry are recorded here on the lines indicated by Vāmana. Vāmana thinks that Rīti, Gunas and Sūktimudrās only are the most important factors for the composition of poetry, but he does not consider the Alaṅkāras to be so important. See Kāvyaālaṅkārasūtra 3, 1, 1-3 and the verses quoted there.—

युवतेरिव रूपमङ्ग काव्यं स्वदते शुद्धगुणं तदप्यतीव ।
 विहितप्रणयं निरन्तराभि सदलङ्कारविकल्पकल्पनाभिः ॥
 यदि भवति वचश्च्युतं गुणेभ्यो वपुर्विव यौवनवन्धनमङ्गनायाः ।
 अपि जनदयितानि दुर्भगत्वं नियतमलङ्कारणानि संश्रयन्ते ॥

Bhāmaha and Dandin consider both Guna and Alaṅkāra equally important in poetry.

cf. न कान्तमपि निर्भूषं विभाति वनितामुखम् ॥ (Bhāmaha. 1-13.)

काश्चिन्मार्गविभागार्थमुक्ता प्रागप्यलङ्काराः । साधारणमलङ्कारजातमद्य प्रदर्शयते ॥

(Dandin. 2. 3)

Bharata, Ānanda and Rudrata observe that a poet should principally make an attempt to develop the Rasas in his composition. Though Rājasekhara is acquainted with the views of these writers, he does not point out here the importance of Alaṅkāra, Rasa and Dhvani in poetry, and his silence in this respect is due, very probably, to the fact that his professed object was to impart lessons on elementary matters in this verse, rather than to waste his time in scholastic discussions.

1. 11. अभिधा=word. अभिधोपनिषत्=grammar.

1. 16 एकपत्नीव्रतम् । *see* काम. सू. 4-1 for एकचारिणीव्रत

एकचारिणी attends to the त्रिवर्ग i. e. Dharma, Artha and Kāma of the husband. Sarasvatī also does the same to a poet who follows the above mentioned methods

1. 18. Construe as —

यस्या. (सिद्धे) मूलच्छायां स गिरां गुरुरपि न जानाति ।

मूलच्छाया=beauty of the foundation.

1. 21. अष्टभिर्मत्तवारणीभिः=with eight verandas or pavilions. It is also called कपोतपालिका and is defined as गजदन्तैः कृता शाला विज्ञेया मत्तवारणी ।

1. 22. मणिभूमिका=bejewelled floor.

1. 23. The word संस्कृत denotes here a poet of sanskrit language by its secondary capacity or लक्षणा.

1. 25. वेदविद्या=the Vedas and their six Āṅgas शिक्षा etc.

1. 26. Pramānas are Mīmāṃsā and Tarkas as described in the eighth chapter (*see* page 36). The word स्मार्ताः here denotes those who are conversant with स्मृतिस and Dharmasāstras.

*[1. 26. मौहूर्तिकाः cf. मौहूर्तिकपौराणिकसूत्रमागधाः (अर्थशास्त्र. p. 245)].

1. 26 अन्येऽपि तथाविधा. refers to specialists in मन्त्र and तन्त्र S'āstras.

*[1. 27. नटनर्तक. cf. नटनर्तकगायकवादकवाग्जीवनकुशीलवृद्धवकसौमिकचारणानां सर्वेतालावचराणाञ्च (अर्थशास्त्र. p. 125.) also नटनर्तकवादकवाग्जीवनकुशीलवाः Ibid. p. 48.]

1. 27. The word Prākṛta also refers to poets in Prākṛta language by its secondary capacity.

नट=a professional actor. Nata is defined in the Bhāvaprakāśana thus:—

अतीतं लोकवृत्तान्तं रसभावसमन्वितम् ।

स्वभाववच्चाटयति यनस्तस्मान्नटः स्मृत ॥ p 288, 5-6.

नर्तकः=professional actor in the minor dramas such as डोत्री श्रीगदित etc. He performs नृत्त or नृत्य in these Uparūpakas which are 18 or 20 in number For detailed information regarding नृत्त and नृत्य and 20 minor kinds of dramas see Bhāvaprakāśana chapters 7, 8 and 10.

Page. 55.

1. 1. वादनम्=instrumental music. It must be construed with जीवन.

कुशीलव=singers behind a dancing girl when she dances, or singers in general. तालावचर=dancers.

1. 3. वैकटिकाः=jewellers. वर्धकि=carpenters.

1. 4. हुवक=rope-dancers. शंभिक=juggler. जम्भक=magicians or मायावी. For जम्भकविद्या see Arthaśāstra p. 245-16.

*[1. 7. वासुदेव There are two such names in ancient history : (1) Vāsudeva Kāṇva, the Brāhmana minister of Devabhūti of the solar race, who usurped the throne made vacant by the murder of Devabhūti and reigned about 73. B. C. (2) Vāsudeva I, the Kushān king who reigned from 140-178 A. D.

सातवाहन, the author of गाथाकोश and the patron of poets. His गाथाकोश contains Gāthās of many poets

For the derivation of the word, cf.

सातेन यस्माद्दोऽभूत् तस्मात्तं सातवाहनम् ।

नाम्ना चकार कालेन राज्ये चैनं न्यवेशयत् ॥ कथासरित्सागर.

सातं दत्तसुखं वाहनमस्य सातवाहनः सालवाहनोऽपि । अभिधानचिन्तामणिटीका. III. 375.

जगत्यां ग्रथिता गाथा सातवाहनभूभुजा ।

व्यधुर्धृतेस्तु विस्तारमहो चित्रपरम्परा ॥

सूक्तिमुक्तावल्यां राजशेखरः ।

अविनाशिनमग्राम्यमकरोत्सातवाहनः ।

विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥ हर्षचरित्र. 5.

नम श्रीहारवर्षाय येन हलादनन्तरम् ।

स्वकोष कविकोषाणामादिर्भावाय सम्भृतः ॥ रामचरित, VI. 93.

हालेनोत्तमपूजया कविवृष श्रीपालितो लालित

रुयाति कामपि कालिदासकवयो नीताः शकारातिना ।

श्रीहर्षो विततार गद्यकवये वाणाय वाणीफलं

सद्य सत्किययाऽभिनन्दमपि च श्रीहारवर्षोऽग्रहीत् ॥

Ibid XXII. 100.

cf. तत्थ वि । पालित्तयगालाहणलुपण्यसीहनायमहेण ।

संखुद्धमुद्रमारङ्ग उ व्व कह ता पयं देमि ॥

निम्मलसुणेण गुणगुरुयएण परमत्थरयणसारेण ।

पालित्तयेण हालो हारेण व सहइ गोट्टीसु ॥

चक्कायजुयलसुहया रमत्तणरायहंमकयट्ठरिमा ।

जस्म कुलपव्वयस्स व वियरइ गङ्गा तरङ्गमई ॥

भणियविलागवइत्तणचोक्किल्ल जो करेइ हल्लिए वि ।

कव्वेण कि पउत्थे हाले हालावियारे व्व ॥

पणइहि कइयणेण य भमरेहि व जस्स जायपणएहिं ।

कमलायरो व्व कोसो विलुप्पमाणा वि हु न झीणो ॥

कुवलयमाला of इन्द्रसरि (दाक्षिण्यचिह्नसूरी) 778 A. D.

References to other old poets are also interesting.

सयलकलागमनिलया सिक्खावियकवियणा सुमृह्यंदा ।

कमलासणा गुणङ्गा मरस्सई जस्स वट्ठकहा ॥

जे भारहरामायणदलियमहागिरिसुगम्ममग्गेण ।

लंघेइ दिसाकरेणो कइणो को वासवंमीए ॥

छप्पन्नयाण किं वा भच्चइ कयकुजराण भुवणंसि ।

अन्नो वि छेयभणिओ अज्ज वि उवमिज्जए जेहिं ॥

लावन्नवयणसुहया सुवन्नरयणुज्जला य वाणस्स ।

चन्द्रावीणस्म वणे जाया कार्यंवरी जस्स ॥

जारिसयं विमलको विमलं को तारिसं लहइ अत्थं ।

अमयमइयं व सरसं सरसं चिय पाइयं जस्म ॥

तिउरिसचरियपमिद्धो सुपुरिसचरिएण पायडो लोए ।

सो जयइ देवशुत्तो वंसे गुत्ताण रायरिसी ॥

बुहयणसहस्सद्वयं हरिवंसुत्पत्तिकारयं पढमम् ।
 वदामि वंदिय पि हु हरिवंस चेय विमलपयम् ॥
 सन्निहियजिणवरिदा धम्मकहा वंधदिक्खियनरिदा ।
 कहिया जेण सुकहिया सुलोयणा समवसरणं वा ॥
 सत्तूण जो जसहगे जसह्चरिएहि जणवए पयडो ।
 कलिमलपमजणो चिय पटंजणो अस्ति रायरिस्सी ॥
 जेहि कए रमणिजे वरंगपउमाण चण्डिविन्धारे ।
 कह व न सलाहणिजे ते कटणो जडियरविमेषो ॥
 जो इच्छइ भवविहं भवविहंको न वंवाण सुयणो ।
 समयसयसत्थगुरुणो समरमियंका कहा जस्म ॥
 साहसाङ्क is विकमादित्थ ।]

1. 7. सातवाहन । Sātavāhana or Śālīvāhana is a family name. Several princes belonging to the Āṇḍrabhūtiya dynasty ruled the Mahārāstra country and bore the title of Sātavāhana. There are several literary traditions connected with the Sātavāhana kings who were recognized patrons of poets in Pākṛti languages, such as Pāṣāṇī, Mahārāṣṭrī etc. The Bihatkathā of Guṇādhyāya, Kātantra grammar of Sarvavaṃśa, and Gāthāsaptasatī of Hāla-Sātavāhana, were composed under the patronage of Sātavāhana kings. For further information regarding the Sātavāhanas see Dr. R. G. Bhandarkar's 'The Early history of the Deccan' and Vols. XVI and XVIII of the J. B. O. R. S.

शूद्रक । S'ūdraka is well known as a king and the author of the drama Mrechakatika. Several stones are recorded in the Bihatkathā where S'ūdraka plays an important part. The शूद्रककथा or the biography of S'ūdraka has been written by two authors रामिल and सोमिल conjointly. This fact is known only from a verse occurring in the Sūktimuktāvalī, where it is attributed to Rājasekhara. This verse is given below :—

तां शूद्रककथाकारां रम्यौ रामिलसोमिलौ ।

काव्य यथोद्देश्योरासीर्धनारीश्वरोपमम् ॥

S'ūktimuktāvalī, p. 43.

One सोमिल is also mentioned by Kālidāsa in his Mālavikāgnimitra along with Bhāsa and Kaviputra and very probably he may be the author of the शूद्रककथा. From the remark शूद्रकादिरचितेषु प्रबन्धेषु occurring in Vāmana's Kāvya-lankārasūtra-Vṛtti (3-2-4,) it appears that S'ūdraka had composed several other works in

addition to the *Mṛcchakatika*. Kṣīrasvāmin in his commentary on the *Amarakośa* (2. 8. 2) quotes a set of anonymous verses where the word S'ūdraka is mentioned as the name of a Cakravarti king, who is identified with Agnimitra. The verse in question is as follows —

विक्रमादित्यः साहसार्द्धः शकान्तकः ।

शूद्रकस्त्वग्निमित्रो वा हालः स्यात्सातवाहनः ॥

Now, it is well known that Agnimitra was the son of the S'unga conqueror Puṣyamitra who flourished in the second century B. C. That S'ūdraka was a very noble and highly respected king like Harsa and Udayana, is known from a reference found in the *Hṛdayaṅgaṇā*, a commentary on the *Kāvyādarśa*, (1-15) which runs as : सदाश्रयम्-हर्षशूद्रकोदयनादिसत्पुरुषाश्रयम् ।

The prologue of the *Mṛcchakatika* mentions that S'ūdraka performed a horse-sacrifice or Aśvamedha, saw his son ruling the country and entered the fire after having lived for 100 years and ten days. The above leads us to infer that the hero of the *Mālavikāgnimitra* was probably identical with king S'ūdraka the author of the *Mṛcchakatika*. The fact that Agnimitra also was a great poet and was as far-famed as Bhāsa and others, is borne out by Vākpatirāja in his verse

भासस्मि जलनमित्ते कुन्तीदेवे अ जस्स रहुआरे ।

गोडवहो—800.

Here जलनमित्र is no other than Agnimitra.

The introduction of a Buddhist monk to save the life of Vasantasenā in the *Mṛcchakatika*, and the part played by Paṇḍita Parivrājikā, presumably a Buddhist nun, as the adviser of queen Dhārīnī in the *Mālavikāgnimitra*, also show that during the reign of Agnimitra or S'ūdraka, Buddhism was held in high esteem. The following facts, mentioned in the prologue of the *Mṛcchakatika*, (1) द्विजमुख्यतम (2) ऋग्वेदं सामवेदम् (3) राजानं वीक्ष्य पुत्रं परमसमुदयेनाश्वमेधेन चेष्टालब्ध्वा चायुः शताब्दं दशदिनसहितं शूद्रकोऽग्निं प्रविष्टः । tally in principal details with the historical facts known about the S'ungas. We know from history that Puṣyamitra and his son Agnimitra were the Brahmins of the S'ungagotra and belonged to the Sāma Veda, and that Puṣyamitra performed an Aśvamedha sacrifice in order to assume the title of Cakravartin. It is worthy of note that the same facts are recorded in the *Mṛcchakatika*. If the proposed identity of

Agnimitra with Sūdraka is accepted, it should be assumed that Agnimitra also had performed the Aśvamedha like his father, had seen his son Vasumitra rule the country and entered into the fire. The long age of 100 years and ten days attributed to Sūdraka, is also not improbable in the case of Agnimitra because according to the Mālavikāgnimitra, he was only a governor of the southern provinces during his father's life-time, and he had at that time a youthful son Vasumitra who was at the head of the army and had followed the sacrificial horse of his grand-father. Agnimitra, therefore, must have lived long enough to rule the country after the lengthy reign of Pusyamitra, and to see his son Vasumitra installed after himself as king whose reign was for some time interrupted by the rule of one Vasujyestha probably Agnimitra's brother. Now the date of composition of the Mīchakatika also falls, according to the above stated evidences, somewhere in the beginning of the first century B. C. In this connection, it may be said that the tradition, attributing the verse लिम्पतीव तमोऽङ्गानि वर्पतीवाञ्जनं नमः । found in the Mīchakatika and quoted by Daṇḍin in his Kāvyaadarśa to one Vikramāditya on the authority of the Subhāsitāvalī and the Sūktimuktāvalī, should not be taken as correct because Sūdraka or Agnimitra is not known to have assumed the title of Vikramāditya.

l. 11. अवदंश=stimulant.

*[ll. 19-25. मेण्ड is भर्तृमेण्ड, author of the Hayagrīvavadha. See Rājataranginī 3-26 Verses from this poem are quoted in the present work.

वक्रोक्त्या मेण्डराजस्य वहन्त्या सृणुह्यताम् ।
 आविद्धा इव धुन्वन्ति मूर्धानं कविकुञ्जरा ॥ राजशंखरः सूक्तिमुक्तावल्याम् ।
 स कश्चिदालेख्यकर कवित्वे प्रसिद्धनामा भुवि भर्तृमेण्ड ।
 रसह्रवेऽपि स्फुरति प्रकामं वर्णेषु यस्योज्ज्वलता तथैव ॥ उदयसुन्दरी ॥

Rājasekhara calls himself an incarnation of भर्तृमेण्ड.

बभूव वत्सीकभव पुरा कविस्ततः । १६ भुवि भर्तृमेण्डनाम् ।
 स्थितः पुनर्यो भवभूतिरेखया स वर्तते सम्प्रति राजशंखरः ॥

बालरामायण. I. 16.

सूर may be आर्यसूर the Buddhist poet.

cf. also सुबन्धौ भक्तिर्न क इह रघुकारे न रमते
 धृतिर्दक्षीपुत्रे हरति हरचन्द्रोऽपि हृदयम् ।

विशुद्धोक्ति शूरः प्रकृतिमधुरा भारविगिरि-
स्तथाप्यन्तर्मोद कमपि भवभूतिर्वितनुते ॥

हरिचन्द्र— पदबन्धोज्ज्वलो हारी कृतवर्णकमस्थिति ।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ हर्षचरित्र I. 4.

For वर्ष, उपवर्ष, पाणिनि, व्याडि and वररुचि, see कथासरित्सागर and बृहत्कथा-
मञ्जरी-कथापीठलम्बक I.

For the controversy between पाणिनि and वररुचि, see कथासरित्सागर
कथापीठलम्बक IV. 20-25, and बृहत्कथामञ्जरी कथापीठ II. 71-74.

For सर्मापति cf.

लक्ष्मीभुजो भुवि सर्मापतय क नाम सन्तीह सम्प्रति गुणेष्वनुरागवन्त ।
ये हि प्रलीनखलरोलभरा सुखेन शृण्वन्ति ससदि कवीन्द्रमुभाषितानि ॥
श्रीविक्रमो नृपतिरत्र पति सभानामासीत् कोऽप्यसदृश कविमित्रनामा ।
यो वार्थमात्रमुदित कृतिनां गृहेषु दत्त्वा चक्रार करटीन्दुघटान्धकारम् ॥
हाले गते गुणिनि शोकभराद्भुवनुरुच्छिन्नवाङ्मयजडा कृतिनस्तथामी ।
यत्तस्य नाम नृपतेरनिशं स्मरन्तो हेत्यक्षर प्रथममेव परं विदन्ति ॥
श्रीहर्ष इत्ययनिवर्तिषु पाथिवेषु नात्रैव केवलमजायत वस्तुनस्तु ।
गीर्हर्ष एष निजससदि येन राज्ञा सम्पूजित कनकक्रोडिशतेन वाण ॥
सृष्टं तदत्र युवराजनरेध्वरेण यदुत्करं किमपि येन गिर त्रियश्च ।
प्रत्यायनं स्फुटमकारि निजे कवीन्द्रमेकासने समुपवेशयतामिनन्दम् ॥

उदयसुन्दरी—प्रथमोच्छ्वासः]

1. 20. चन्द्रगुप्ता. Who is this Candragupta? Is he a different poet from Candragupta II of the Gupta dynasty or is he the same as Candragupta himself? We know that Candragupta bore the epithet of Sāhasānka and there is one Sāhasānka who is also described as a poet in the verse—

भासो रामिलसोमिलं वररुचि श्रीसाहस्यंकः कवि etc.

Suktinuktāvali.

It seems probable, therefore, that Candragupta of this verse may refer to the same Sāhasānka who is to be identified with Candragupta II of the Gupta dynasty.

विशाल=Ujjayini.

1. 22. Here the names उपवर्ष etc seem to have been arranged in a strictly chronological order, because otherwise, according to the rules of Pāṇini अल्पाक्षरम्, the word वर्ष must precede उपवर्ष in the compound द्वेद्व. उपवर्ष is known as the earliest commentator on the Mīmāṃsāsūtras of Jaimini and Bādarāyaṇa. Varṣa is mentioned

as the teacher of Pāṇini in the Kathāsaritsāgara. Pāṇini and Piṅgala are the Sūtrakāras on grammar and prosody.

Vyāḍi is the author of a work called "Saṅgraha" which is quoted by Patañjali and Bhartṛhari. *cf.* संग्रहो व्याडिकृतो लक्षश्लोकसंख्याको ग्रन्थ इति प्रसिद्धिः (Nāgeśa's Uddyota on Mahābhāṣya Kaiyata 1-1-1).

Adhyāya XI.

Page. 56.

Rājaśekhara deals in the following three chapters with the subject of शब्दार्थहरण or plagiarism of both words and ideas. It is interesting to note that no author before Rājaśekhara had dealt this subject with such a wealth of detail as is done here. Only Vāmana and Ānandavardhana touched this subject and warned the poets to be very careful in ridding themselves of this pernicious practice. It is, therefore, difficult to discover the source of Rājaśekhara's information. Among later writers, Kṣemendra treats of this subject in his Kavikanthābhāṣana with different details, while Hemacandra incorporates all these three chapters in his commentary on the Kāvyañūṣāsana (pp. 8-10.)

1. 4. Examples of plagiarism in respect of वृत्त or metre and प्रबन्ध or lengthy poem are not cited in this connection. The view attributed here to the Ācārya, is traceable in Ānandavardhana's work as well as in the commentary thereon.

Cf. अक्षरादिरचनेन योज्यते यत्र वस्तुरचना पुरातनी ।

नूतने स्फुरति काव्यवस्तुनि व्यस्तमेव खलु सा न दुष्यति ॥

Dhvanyāloka 4-15

But Rājaśekhara differs from him on certain points

*[Borrowed in the काव्यानुशासनविवेक.

Cf. छायोपजीवी पदकोपजीवी पादोपजीवी सकलोपजीवी ।

भवेदथ प्राप्तकवित्वजीवी खोन्मेषतो वा भुवनोपजीवी ॥

कविकण्ठाभरण संधि II.

दूराकृष्ट is quoted in कविकण्ठाभरण by Kṣemendra.]

11. 7-12. Here the words शिलीमुखम् and किकिरातान् having two meanings are plagiarised in the second verse सा गाः गन्ध etc.

11. 13-19. An example of borrowing of a part of a द्वयर्थ word in the same sense is given in these two verses. The second line

of the first verse has two meanings. The first is: how one who favours low class people can make use of me. The second is: how one without hunger can make use of the mutton. These two meanings are made possible from the combination of the word मां and the letter सो (मांसोपयोगम्=मांसोपयोगम् । क्षुत् रहितः=क्षुद्रहितः ।). From this combination, a part मां is borrowed by another poet in the next verse and combined with सरसं to express the identical meanings as shown above (मांसरसम्=मांसरसम् ।).

ll. 20-27. Here the word निरवधीरितम् has two meanings: (1) 'repelled' and (2) 'unlimited spreading'. These two senses are expressed with reference to (1) the army of the Asuras and (2) the fame of Baladeva. The word हल in the first line may be read as बल and the words आसुर and अपारपयोनिधिविस्तृतम् may be connected with that as adjective. The same word निरवधीरितम् and the two other words आङ्गल and आसुर which also have two meanings owing to ऋष with reference to the army and fame in the first verse, are borrowed in the next verse which forms an example of यमक and expresses the same sense.

Page. 57.

ll. 1-4. Here the word कर्णायतेक्षणम् is श्लिष्ट and as such this line bears the following two meanings: (1) the crowd of paramours is behaving for the moment in the same manner as Karna and (2) the face of the lady has eyes long up to her ears. The same word कर्णायतेक्षणम् is borrowed in the next verse to supply an answer to the three questions put forth in the same verse. The first two questions are "what does the paramour do in the house of a prostitute and for what time?" The answer is: कर्णायते, क्षणम्. He acts as Karna and for a moment. The third question is "what kind of face he looked at?" The answer is कर्णायतेक्षणम् i. e. the eyes of which are long enough to reach the ears.

*[l. 6. वरदाय नमो हरये पतति जनो यं etc. occurs as the first verse in वृन्दावनयमककाव्य of मानाङ्क.

l. 8. चक्रं दहतारम् (रुद्रटकाव्यालङ्कार. III. 4.)].

ll. 5-10. Rājasekhara's suggestion that Rudrata in his verse चक्रं दहतारम् etc. borrowed words from the Mānāṅka's verse वरदाय नमो हरये etc. makes it probable that the poet Mānāṅka the author of the Vṛndāvanayamakakāvya (printed in the Kāvyaśaṅgraha by Jivānanda Vidyāsāgara) flourished before Rudrata (cir. 850-900).

आरं=अरिसंबन्धि । अरं=शीघ्रम् ।

The prose order of this line may be like this—

राजन् आजौ आरं चक्रं अरं दहता तव खट्वेन हता अरिनारी चक्रन्द ॥

*[ll. 12-13. विशीर्यति and शीर्यति. Both the Mss have the Parasmaipada while the correct form should be विशीर्यते and शीर्यते ।

The Mss of the Kāvyañuśāsanaviveka have the Ātmanepada.]

ll. 11-19. From the passages नन्विदमुपदेश्यमेव न भवति etc., it appears that in the opinion of Avantisundarī, plagiarisms from earlier authors of higher reputation were considered as much greater offence than ordinary thefts. But she permitted borrowings from inferior authors by those who are superior in reputation, etc.

*[l. 21. स पातु वो यस्य जटाकलापे quoted in सुभाषितावलि (No. 63. कस्यापि).

l. 25. स पातु वो यस्य हतावशेषाः attributed to Candraka in सुभाषितावलि (No. 30); also quoted in the commentary of ध्वन्यालोक II. 6.]

ll. 20-28. Ācāryas think that the borrowing of more than three अष्टिष्ट words in sequence is to be considered as plagiarism. An illustration of this is. स पातु वो यस्य borrowed in the second verse where all the four words occur in the same order as in the first. The two इव words, in the first verse, show the वाक्यार्थोपना in this verse. This figure is defined by Daṇḍin as एकानेकेवशब्दत्वात्सा वाक्यार्थोपमा द्विधा.

Kāvyañadarśa. 2-43.

Cf. शरैरुक्षैरिवोदीच्यानुद्धरिष्यन् रमानिव ।

Raghu. 4-66.

Page. 58.

*[l. 3. इत्युक्तवानुक्तिविशेषरम्यम् (किरात. III. 10).]

ll. 1-14. Rājasekhara disagrees with the Ācāryas on this point and thinks that any word used in a special expression in an earlier poem, should not be borrowed by later poets, even a pāda or one fourth of a metre consisting of one or two words which can be readily recognized as the composition of an earlier writer, should be considered as an instance of plagiarism. इत्युक्तवानुक्तिविशेषरम्यम् occurring in these two verses, is an example of the second kind, while शङ्करक्षीरसिन्धवे is an instance of the first kind. Here, the figure of

speech known as रूपक applies to both शङ्कर and क्षीरसिन्धु which have several adjectives each with two meanings. This is the special feature of a particular poet. The same idea finds expression in the work of a later poet in the second verse, though only one word शङ्करक्षीरसिन्धवे is borrowed from the former verse. The reading नाप्रत्यभिज्ञायातः as found in the A and B MSS, however, gives quite a different meaning, and this is almost diametrically opposite to the meaning given above. According to this the sentence should be construed as —

अप्रत्यभिज्ञायातः पादोऽपि न परिहरणीयः । तस्यापि साम्ये न किञ्चन दुष्टं स्यात् ।

That being the case, the pāda इत्युक्तवान् etc, is not to be considered as an instance of actual borrowing. The reading of the C. MS, is adopted here because of the context in which Rājāśekhara particularly refutes the view of the Ācāryas who maintain that for the purposes of plagiarism the number of words should be more than three. It may be noted here that the pāda इत्युक्तवान् etc, has only three words and according to the Ācāryas this is not an example of plagiarism. But Rājāśekhara thinks that this also is to be avoided.

ll. 15-25. Here also Rājāśekhara rejects the view held by the Ācāryas. The line may be construed as अन्यथात्वकरणकारणं पादं नैव हरणम् । अपि तु स्वीकरणम् । The same pāda त्यागो हि सर्वव्यसनानि हन्ति used in the first verse in praise of त्याग is quoted in the next verse in order to denounce it. The verse त्यागो हि सर्वव्यसनानि हन्तीत्यलीकमेतत्, etc is attributed to S'ūdraka in the Subhāsitāvalī but it cannot be traced to his Mrechakaṭika. The Ācāryas hold that this is not an example of plagiarism, but only an adaptation of a pāda from an earlier verse by a later writer. Rājāśekhara's view is that such adaptations without acknowledgment also are to be avoided.

Page. 59.

ll. 1-6. Rājāśekhara exemplifies here another instance of plagiarism. Here, out of the two halves of the verse, the first half पादस्ते नरवर etc, is taken over bodily and the second is changed by a later writer. सीवनी=a line connecting the scrotum and anus.

*[l. 8. तत्तावदेव attributed to प्रकाशदत्त ।

l. 17 अरण्ये निर्जने, Subhāsitāvalī (No. 555).]

ll. 16-23. These are instances where later writers have borrowed the same verse composed by earlier authors after changing only one pāda which may either be the 3rd or 4th. This also comes under the list of borrowings.

The verse अरण्ये निर्जने etc. is quoted from the Nāradaśmṛti, 2. 30.

For साहस. cf. सहसा कियते कर्म यत्किञ्चिद्बलवर्धितं ।
तत्साहसमिति प्रोक्तं महो बलमिहोच्यते ॥
मनुष्यमारण स्तेयं परदाराभिमर्शनम् ।
पारुष्यं द्विविधं ज्ञेयं साहसं च चतुर्विधम् ॥

Nāradaśmṛti. 14, 1-2.

Page. 60.

*[l. 9. कुमुदवनमपत्रि. (माघ. XI. 64).]

ll. 1-16. In striking contrast to the above citations of plagiarisms, Rājāśekhara treats of here one peculiar case which he considers as original even though there is promiscuous borrowing. In the fourth verse, three pādas are taken from three different verses mentioned above and are connected with one pāda which alone is composed by the author.

*[l. 18. या व्यापारवती ध्वन्यालोक III. आनन्दवर्धन says that the verse is his own.

For अन्यथाकरण of पद and पाद, cf.

अपरे पुन पठितिमन्यथा कथयन्ति ॥

पदपादार्थभाषणामन्यथाकरणेन यः ।
पाठः पूर्वोक्तमूक्तस्य पठिति तां प्रचक्षते ॥

तत्र पदान्यथाकरणं द्विधा—प्रकृतितो विभक्तितश्च ॥

तत्र प्रकृतितो यथा—

असकलहसितत्वान् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्यक्तकर्णोत्पलानि ।
पिबतु(ति)मधुसुगन्धीन्याननानि पि ॥१॥
त्वयि विनिहितभार कुन्तलानामधीश ॥

अत्र त्वयीत्यस्य स्थाने यदा मयीति पठ्यते तदैतत्प्रार्थनावाक्यमपि अनुमतिवाक्यं भवति ॥
पादान्यथाकरणत्वेन यथा,—

एकान्ते विजने रात्रावन्तर्वेदमनि साहसे ।
न्यासापह्वने चैव दिव्या सम्भवति क्रिया ॥

अत्र यदा तृतीयपादस्थाने तन्वङ्गी यदि लभ्येतेति पाठो भवति तदैतत् परीक्षौपयिकमपि कामौपयिकं भवति ॥

अर्धान्यथाकरणेन यथा,—

तत्तावदेव शशिनः स्फुरितं गरीयो
यावन्न तिग्मरुचिमण्डलमभ्युदेति ।
अभ्युद्यते सकलधामनिधौ तु तस्मिन्
इन्दो. सिताश्रकलस्य च को विशेषः ॥

अत्र यदा मध्यमपादयो स्थाने “यावन्न ताः किमपि गौरतरा हसन्ति । ताभिः पुनर्विहसिताननपङ्कजाभिः” इति पठ्यते तदैतद्धीराथौक्तिरूपमपि शृङ्गारोक्तिरूपं सम्पद्यते ॥

पादत्रयान्यथाकरणेन यथा,—

त्यागेन युक्ता दिवमुत्पतन्ति त्यागेन हीना नरकं व्रजन्ति ।
न त्यागिना दुष्करमस्ति किञ्चित् त्यागो हि सर्वव्यसनानि हन्ति ॥

अत्र यदा तुरीयपादमेवादाय पादत्रयान्यथाकरणेन वक्ष्यमाणः पाठो भवति, तदैतत्त्यागप्रशंसार्थमपि त्यागनिन्दार्थमपि जायते ।

तद्यथा—

त्यागो हि सर्वव्यसनानि हन्तीत्यलीकमेतद्ब्रुवि संप्रतीतम् ।
जातानि सर्वव्यसनानि तस्यास्त्यागेन मे मुग्धविलोचनायाः ॥

सरस्वतीकण्ठाभरण pp. 80 and 81.]

ll. 17–23. In this verse, another instance of borrowing is illustrated. Here a later writer makes an attempt to pass off the composition of an earlier author as his own by the substitution of a few words in one pāda. For the explanation of the verse या व्यापारवती etc, see Locana p 227 on Dhvanyāloka.

l. 24. The instance of large scale borrowing of a whole verse belonging to another writer, with slight changes only in parts of the words, is illustrated here.

Page. 61.

ll. 1–4. The example cited here has an interesting historical background. It appears from this that the great poet Kālidāsa acted as an ambassador of his patron, king Vikramāditya, who may be identified with king Candragupta II of the Gupta dynasty. It also appears probable that Vikramāditya sent Kālidāsa to the court of the king of the Kuntala country as an ambassador. It is also probable that Kālidāsa on his return from the Kuntala king composed a poem recording all the events connected with his mission. This work is known as कुन्तलेश्वरदौत्यम्,

and only three verses from this work are now available. The two verses असकलहसितत्वात् etc. are cited here as an example of पदैकदेशोपलक्षण, and a third is quoted by Ksemendra in his Aucityavivācaracārā and these three belong to the work of Kālidāsa's Kuntaleśvaradautya. The conclusions drawn from an analysis of the three verses in question, are given above and the verses are quoted below for ready reference, from the Ś'ingārapiakāśa of Bhojadeva and the Aucityavivācaracārā of Ksemendra, along with explanatory notes as found in the respective works.

‘अथ नैयायिकी-यत्र पूर्वोक्तमेव वाक्यमर्थान्तरे वक्रतरादिभिरुहयित्वा निवेश्यते तामूहनैयायिकीमामनन्ति । तद्यथा—कालिदास ‘किं कुन्तलेश्वर करोति’ इति विक्रमादित्येन पृष्ठः उक्तवान्—

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्यक्तकर्णोत्पलानि ।
पिबति मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभार. कुन्तलानामधीश ॥

इदमेवोहयित्वा विक्रमादित्यः प्रत्युवाच ।

पिबति(तु)मधु सुगन्धीन्याननानि प्रियाणां
मयि विनिहितभार. कुन्तलानामधीश ॥

शृङ्गारप्रकाश प्र. ८

The conversation as quoted above, between Vikramāditya and Kālidāsa regarding the attitude of Kuntaleśvara appears to have been recorded in the work Kuntaleśvaradautya of Kālidāsa from which Bhojadeva seems to have quoted in order to illustrate the ऊहनैयायिकी. This is further supported by a verse quoted from the same work and the explanations thereon given by Ksemendra. The passage runs thus —

अधिकरणौचित्यं यथा-कुन्तलेश्वरदौत्ये कालिदास —

इह निवसति मेरु शेशर क्षमाधराणा
इह विनिहितभारा सागरा सप्त चान्ये ।
इदमहिपतिभोगस्तंभविभ्राज्यमानं
धरणितलमिहैव स्थानमस्मद्विधानाम् ॥

अत्र महाराजदूतोऽपि सामन्तास्थाने स्वप्रभुसमुचितगौरवपूजार्हमासनमनासाद्य कार्यवशेन भूमावेवोपविष्टः प्रागल्भ्यगामीर्यैषैव ब्रूते-यथाऽस्मद्विधाना वसुधातल एव भुजगपतिभोगस्तंभप्रागभार-निष्क्रम्य धरासने स्थानं युक्तम् । यस्मादिहैव मेरुचलचक्रवता समुपविष्ट । सप्तमहाद्वयश्च । तनुत्य-तैवास्माकमिति औचित्यमधिकरणपदसंबद्धमेव. p. 139.

From this statement of Ksemendra: महाराजदूतोपि सामन्तास्थाने स्वप्रभुसमुचितगौरवपूजार्हमासनमनासाद्य कार्यवशेन भूमावेवोपविष्ट. etc. it may be sur-

mised that Kuntaleśvara had secret hostility against his sovereign king Vikramāditya and that Vikramāditya had sent Kālidāsa, his ambassador, to Kuntaleśvara to remove that hostility by establishing new bonds of friendship. Kālidāsa became successful in his mission, and made Kuntaleśvara faithful to his overlord king Vikramāditya. This fact, Kālidāsa conveys to his patron through the stanza: असकलहसितत्वात् etc. as stated by Bhoja in the above quotation. The approval. पितु मधुसूदनीन्याननानि प्रियाणां etc, expressed by Vikramāditya with reference to the request conveyed through Kālidāsa by Kuntaleśvara, shows that Vikrama had established friendly connections with Kuntaleśvara. Now the question arises as to who this Kuntaleśvara is.

From the History of the Vākātaka Empire (cir. A. D. 284-550) as given by Mr. K. P. Jayaswal in J. B. O. R. S. vol. XIX. I. II., it may be surmised that Prthvisena I (cir. 348-375 A. D.), who subjugated the king of Kuntala or the Kārṇātaka country and the Kadamba kingdom, was hostile to the Gupta kings, because Samudragupta defeated and killed his father Vākātaka Rudrasena I or Rudradeva I (cir. 344-348 A. D.) who was the reigning sovereign. Samudragupta, however, later re-instated Prthvisena on the vacant throne of his father, as one of the *सामन्त* kings under the Gupta sovereignty. During the reign of Candragupta II, this Vākātaka king Prthvisena gained much power due to his victory over the Kuntala country and the Kadambas. Candragupta who initiated a policy of political marriages with families of subjugated kings, wanted, at that time, to remove the hostile feeling and establish friendship with the Vākātaka prince Prthvisena. This idea, very probably, prompted Candragupta to send Kālidāsa as an ambassador to the court of the Vākātaka king Prthvisena who was then called Kuntaleśa also due to his victory over the Kuntala country. We have, however, another testimony for this Gupta Vākātaka relation. Prabhāvatī-guptā, the daughter of Candragupta II through the Nāga princess Kubera Nāga, was given in marriage to Vākātaka Rudrasena II, (cir. 375-395) the son of Prthvisena I, and her son was Pravarasena II (cir. 405-435). To this Pravarasena is attributed the *Setubandha Kāvya* which is generally believed to have been composed by Kālidāsa on behalf of Pravarasena at the request of his patron Vikramāditya Candragupta, the grand-father of Pravarasena II of the Vākātaka dynasty.

It may be remembered here that the Rāmasetupradīpa, the commentary on the Setubandha, records an interesting fact in this connection that Kālidāsa composed the Setubandha-Kāvya at the request of Vikramāditya, but published the same under the name of king Pravarasena. The relevant passages from the commentary are quoted below :

धीराणां काव्यचर्चाचतुरिमविधये विक्रमादित्यवाचा

यं चक्रे कालिदासः कविकुमुदविश्व सेतुनामप्रबन्धम् । etc.

इह तावन्महाराजप्रवरसेननिमित्तं महाराजाधिराजविक्रमादित्येनाज्ञप्तं निखिलकविचक्र-
च्छ्रदामणिः कालिदासमहाशय सेतुबन्धप्रबन्धं चिकीर्षु etc.

These passages make it abundantly clear that these three persons : Vikramāditya, Kālidāsa and Pravarasena were intimately connected and had some hand in the composition of the Setubandha.

It may be suggested here that Kuntaleśvara, mentioned in the verse. अमकलहसितत्वात् etc. and referred to by Bhoja and Ksemendra in their works, must be no other than king Pithivīśena I, of the Vākāṭaka dynasty. Pravarasena, to whom the Setubandha Kāvya is generally attributed, is his grand-son being the son of Rudrasena II and Prabhāvatīguptā, the daughter of Candragupta II. It may be remembered in this connection that both Daṇḍin (Kavyādarśa. 1-34) and Hemacandra (Book VIII Grammar) consider the style of the Setubandha as the best available in the Mahārāṣṭrī dialect. These two references, also prove that among the two Pravarasenas of Kashmir none can be the author of this Setubandha because being Kashmirians they are not expected to write excellently in the Mahārāṣṭrī dialect. Another reason for not considering any of the two Pravarasenas of Kashmir as the author of the Setubandha, is that they are not contemporaries of either Vikrama or Kālidāsa since they ruled over Kashmir in the first and second centuries A. D. according to the Rājataranginī. The Kuntala country being a part of Mahārāṣṭra, the authorship of the Setubandha may well be attributed to the Vākāṭaka Pravarasena II, who ruled over this part of the Mahārāṣṭra country in the beginning of the fifth century A. D. as suggested by Mr. K. P. Jayaswal in his 'History of India c. 150 to 350 A. D.' (J. B. O. R. S. vol. XIX 1933. Pt. I. II.), and General Cunningham (Archaeological Reports Vol. XI. p. 123), and confirmed by Dr. G. Buhler (Indian Antiquary Vol. XII. p. 239). In this case, Pravarasena II of the Vākāṭaka dynasty who ruled over a tract

of land to the south of the Narmadā becomes a junior contemporary of Candragupta Vikramāditya who belonged to the same period, and in whose court poet Kālidāsa flourished as is commonly supposed. Another support for this suggestion regarding the authorship of the Setubandha comes from the Bharatacaritakāvya of Kṛṣṇakavi in which the Setubandha is attributed to the king of Kuntala. The verse in question is.

जलाशयस्यान्तरगाढमार्गमलब्धबन्धं गिरिचौर्यवृत्त्या ।

लोकेवलंकान्तमपूर्वसेतुं बन्ध कीर्त्या सह कुन्तलेशः ॥

Trivandrum Series No. 86 (1. 4)

Under these circumstances, it is possible that Pravarasena II ruled over the two countries Vīḍarbha and Kuntala in the beginning of the fifth century A. D.

The verse : असकलहसितत्वात् etc., the original of Kālidāsa is borrowed with slight modifications in two words पिबति and त्वयि as पिबतु and मयि by Vikramāditya in order to provide an answer to the request of Kuntaleśvara conveyed through Kālidāsa.

*[1. 6. सुभ्रु त्वं कुपिते. attributed to विद्यापति. Cf. स्वरेण (पठिति) यथा सुभ्रूः etc. अत्र दृष्टे इत्यत्र हुतस्वरकरणात् कुपितकान्ताप्रसादनपरमपीदं वाक्यमुत्कुपितदृष्टि-प्रसादनपरतां प्रतिपद्यते ।

सरस्वतीकण्ठाभरण. II]

11. 23-26. Cf. सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।

उत्पादका न बहव कवय शरभा इव ॥

अन्यवर्णमरावृत्त्या बन्धच्छिह्निगूहने ।

अनाख्यातः सता मध्ये कविश्चोरो विभाव्यते ॥

Harsacarita 1. 6-7.

Adhyāya XII.

Page. 62.

*[1. 10 वाक्पतिराज the author of the Gaudāvadha.

Cf. दृष्ट्वा वाक्पतिराजस्य शक्तिं गौडवधोदुराम् ।

बुद्धिं साध्वसरुद्धेव वाचं न प्रतिपद्यते ॥

तिलकमन्त्ररी. 31.

सामन्तजन्माऽपि कवीश्वराणां महत्तमो वाक्पतिराजसूरिः ।

यः स्थापयाम्यन्यमपीडयच्छुत्पादयत्यर्थमनन्यदृष्टम् ॥ (?) उदयगुन्दरी ॥]

11. 9-12. The views of the Ācāryas and Vākpatirāja, as stated here, are found in the work Gaudavaḥo of Vākpatirāja.

Cf. कालगुणा पदमकईहिं भमिअमपरिगहेसु मग्गेसु ।
 इहरा मईहिं हीरन्ति दुक्करं के वि काणपि ॥
 कत्तो णाम न इहुं सच्चं कविसेविएसु मग्गेसु ।
 सीमन्ते उण सुक्कम्मि तम्मि सच्चं नवं चेअ ॥
 अत्थालोअणतरला इअरकईणं भमन्ति बुद्धीओ ।
 अत्थेच्चअ निरारंभमेन्ति हिअअ कइन्दाणम् ॥
 आससारं कइपुंगवेहि तदिअहगहिअसारो पि ।
 अज्ज वि अभिण्णमुहो व्व जअइ वाआपरिप्फन्दो ॥

Gaudavaḥo-84-87.

Here, it may be noted that the last verse of Vākpatirāja आससारं etc. has been sanskritized by Rājaśekhara with a few changes and quoted under his name.

11. 13-16. The views of some thinkers regarding the necessity of a careful study of the early poetical works on the part of a poet, are to be linked with the view of the Ācāryas on the point, and not with that of Vākpatirāja above stated.

11. 17-24. Rājaśekhara disagrees with the views of the other thinkers on this subject. The explanation given by him is more or less based on the statement made by Vākpatirāja on the same subject in verses 88-92 of his Gaudavaḥo. The views expressed by Vākpatirāja and quoted by Rājaśekhara are already mentioned by Ānandavardhana in his Dhvanyāloka.

Cf. वाचस्पतिसहस्राणां महंहरपि यत्नतः ।
 निबद्धाऽपि क्षयं नैति प्रकृतिर्जगतामिव ॥

इयं काव्यस्थितिरनन्ताभिः कविमतिभिरुपभुक्ताऽपि नेदानीं परिहीयते । प्रत्युत नवनवाभिव्युत्पत्तिभिः परिवर्धते ।

and संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम् ।
 स्थितं ह्येतत् । सवादिन्यो मेधाविनां बुद्धयः ।
 नैकरूपतया सर्वे ते मन्तव्या विपश्चिता ॥

4,10-11

The statement तदाहुः etc. quoted by Rājaśekhara is traceable in the work of Ānandavardhana with the same context:—

Cf. तदित्थं स्थिते—

प्रतायन्तां वाचो निमित्तविविधार्थामृतरसा
न वादः कर्तव्यः कविभिरनवद्ये स्वविषये ।
परस्वादानेच्छाविरतमनसो वस्तु सुकवेः
सरस्वत्सर्वेषा घटयति यथेष्टं भगवती ॥

Dhvani. 4. 17.

Page. 63.

*[ll. 2-5. The portion dealing with प्रतिबिम्बकल्प, आलेख्यप्रख्य, तुल्य-
देहितुल्य and परपुरप्रवेशसदृश is borrowed by Hemacandra. *Cf* also अर्थो
द्विविधोऽयोनिरन्यच्छायायोनिश्च । (वामन. III. 2-7.) अयोनि अकारणः अवधानमात्र-
कारण इत्यर्थः । अन्यस्य काव्यस्य च्छाया अन्यच्छाया तयोनिः । Read एकादश ।]

ll. 2-5. Rājasekhara approves of all the above mentioned views as correct. Vāmana seems to have analyzed अर्थे in poetry for the first time, and discovered that there are three distinct divisions of it.

Cf अर्थो द्विविधोऽयोनिरन्यच्छायायोनिश्च ।

व्यक्तः सूक्ष्मश्च । सूक्ष्मो भाव्यो वासनीयश्च ।

Kāvya-lankārasūtra III. 2, 7-9.

Ānandavardhana, further developed this idea of three divisions of Artha and, therefore, his is a definite improvement on the older theory. This is found in the Dhvanyāloka 4-12.

Cf. सवादी ह्यन्यसादृश्यं तत्पुनः प्रतिबिबवत् ।

आलेख्यप्रख्यवत्तुल्यदेहिवच्च शरीरिणाम् ॥

Taking advantage of the already existing theories, Rājasekhara develops upon them, puts the whole on a more scientific basis, and illustrates his points by a number of verses in these two chapters. The word अध्यगीष्महि also shows that Rājasekhara here alludes to the views of some earlier writers on this subject. The examples of निन्दुतयोनि and परपुरप्रवेशसदृश are an improvement on Vāmana and Ānandavardhana.

The word एकादश may be read as एकादत as अयोनि is used by only one author. Hemacandra incorporated all these four divisions as recorded by Rājasekhara along with their definitions and illustrations in his Kāvya-anuśāsanaviveka. p. 8.

ll. 7-14. प्रतिबिबकत्पार्थ is defined by Ānandavardhana as अनन्यात्म and explained by him as तान्विकशरीरशून्यम् । *see.* Dhvani 4-13. The

same definition is given here in this verse by Rājāśekhara as अपरमार्थविभेदम्. It is worthy of note here that the two verses cited here as examples will express identical meaning in case the reading in the second verse is changed as चन्द्रामृतानु instead of गलद्गङ्गांनु ।

ll. 15-19. Ānandavardhana defines this division as तुच्छत्वम्, and advises poets not to take recourse to this method of writing. But Rājāśekhara does not agree with him, and defines this kind of poetry in a better manner than the प्रतिबिम्बकल्प and shows good artistic taste in the verse illustrating this class. The fact that he differs from Ānandavardhana in this respect becomes manifest by the word अर्थचतुरैः in this definition and by the passage सोऽयमनुप्राद्यो मार्ग on p. 71 l. 12.

ll. 20-25 The third variety is approved of by Ānandavardhana as suitable for adoption, and is defined by him as प्रसिद्धात्म ।

Cf. तत्त्वस्यान्यस्य सद्भावे पूर्वस्थित्यनुयाय्यपि ।

वस्तु भातितरां तन्व्याः शशिच्छायमिवाननम् ॥

Dhvanyāloka, 4-14.

That the same view of Ānandavardhana is adopted by Rājāśekhara is evident from the word सुधियोऽपि mentioned in this definition.

Page. 64.

ll. 1-4. This method of description of the jewels is similar to that of the elephants adopted in the preceding verse. This kind of borrowing alone is permitted by Ānandavardhana.

ll. 5-14. This fourth division is not mentioned by any early writer. मूलैक्यम्=sameness of basic principles.

In the following two verses, the appearance of the Kadamba flower, the sign of the rainy season, becomes a source of enjoyment to the queens, because kings do not undertake war during that season and remain at home. Relying on this two poets have composed two different verses where the second excels the first in description.

l. 16 अयस्कान्तवत् । Four kinds of poets who have special fondness for the use of these four kinds of Arthā in their descriptions are named after these four Arthas in the same way as अयस्कान्त (magnet) which attracts iron and is called by that name.

पञ्चमः । The poet is said to belong to the fifth variety when his attention is always drawn to the अयोन्यर्थ or the method of description not adopted by any earlier poet.

ll. 18-25. Here Rājasekhara quotes a set of anonymous verses giving definitions of five classes of poets who are named differently as: भ्रामक, चुम्बक, कर्षक, द्रावक, and चिन्तामणि.

Page. 65.

1. 7. कोशकार=a kind of sugarcane.

This description is called लौकिक as it is concerned with terrestrial things.

*[1. 11. देवीपुत्रममृत attributed to योगेश्वर in सदुक्तिकर्णामृत].

ll. 11-14. It is called अलौकिक since it is concerned with celestial beings. This verse is quoted once before while describing an Arthakavi (p. 18).

ll. 15-18. मिश्रः because it pertains to both celestial and terrestrial beings.

ll. 19-23. अर्थानां should be connected with प्रत्येकमष्टव्यवशात्. Each of these four Arthas is subdivided into eight and, therefore, the total number of sub-divisions is thirty-two.

Page. 66.

ll. 1-8. Here, the समर्थ्यसमर्थकभाव required for the figure of speech known as अर्थान्तरन्यास, is shown in the first half of the second verse, and this is quite contrary to that shown in the last line of the first verse. It is, therefore, called व्यत्यस्तक.

*[1. 10. पुरा पाण्डुप्रायम् Vide. Vāmanālaṅkāra III. 2. 2.]

ll. 9-17. It is called खण्डप्रतिबिम्बकल्प because the three stages पाण्डुप्रायं, कपिशिन्ना कृन्तपदं and वीतामोदं are not stated in the second verse, though all the other stages are adopted as given in the first verse.

Read आपादितस्थगुटसंस्थिति शेषोपात् ।

ll. 18-24. तन्त्र denotes here an army. The same idea expressed in the first verse, is developed upon, and enlarged in the second verse.

l. 25. नटनेपथ्यम् । When a later poet borrows an idea from earlier writing, but deviates totally from the original language, he is compared here to an actor who appears in a different dress from his original one.

l. 26. नेच्छइ पासामकी is read as पाशायंकी काओ नेच्छइ in the Gāthā-saptaśatī. (3-5.)

Page. 67.

ll. 2-5. The same idea, embodied originally in the Prākṛta language in the first verse, is expressed in Sanskrit in the subsequent verse.

*[l. 7. कान्ते (अमर 101 ;)

l. 11. धन्यास्तु attributed to Vijjākā ,

l. 16. ततोऽरुण० attributed to Vālmiki ;

l. 18. समं कुसुम०

cf. ततः कुमुदनाथेन गभिणीगण्डपाण्डुना ।

उदयान्निरःसीन्नि निहितं पदमिन्दुना ॥ द्रोणपर्व.]

ll. 15-19. In these two verses, the brightness of the moon is described as similar to the paleness of a lady's cheek. But the cause for the paleness of a lady's cheek, is mentioned in the first verse as emaciation due to the influence of passion, and, in the next, due to her being in a delicate condition. This is what is called हेतुव्यत्यय.

ll. 20-26. The behaviour of the swans described in the first verse, is transferred in the second verse to the deer.

Page. 68.

ll. 3-15. Combining in a concise manner, the imports of two different sentences belonging to early writers, • lled सम्पुट.

The river Narmadā is called here a नदी, but, in fact, it should be called a नद as it flows towards the west.

शकुल=a kind of fish.

सरिताम् may be construed with अम्न .

Adhyāya XIII.

Page. 69.

ll. 1-10. It should be noted here that Dhvanikāra denounced this borrowing tendency on the part of poets as तुच्छात्म, saying तदनन्तरमालेख्यप्रख्यमन्यत्साम्यं शरीरान्तरयुक्तमपि तुच्छात्मत्वेन त्यक्तव्यम् ।

But Rājaśekhara thinks that this practice is not unsuitable for poets.

It is worthy of note that समक्रम, the first division of आलेख्यप्रख्य is almost the same as the seventh division सङ्क्रमिति of the प्रतिबिम्बकल्प.

An example of समक्रम is then given. The glorious aspects of the setting sun described in the first verse are transferred to the rising moon in the second verse. This gives rise to संक्रमिति.

ll. 11-19. The author of the first verse describes the flame of a lamp, and this description is accompanied with several simlēs; while in the second verse only the nature of the flame is described with all simlēs omitted. This kind of borrowing is not very different from the second variety known as खण्ड of the प्रतिबिम्बकल्प where also the borrowing of a portion of the complete description is illustrated.

ll. 20-24. The third variety व्युत्क्रम of this section does not seem to be different from the व्यत्यस्त of the प्रतिबिम्बकल्प.

l. 25. विशेषोक्ति also does not differ from the तैलविन्दु, the third division of the previous section. The examples of these divisions also show an exact similarity, because in both the forms, things described in a concise form in the first verse, are explained in detail in the second verse.

‘[l. 26. इयुद्धते found in दशरूपकावलोक II.]

Page. 70.

‘[L. 8. दीपयन्त्रथ (किरात. IX. 23.)]

ll. 7-15. In the first verse, the simlē comparing the moon with the breast of a lady is mentioned as subsidiary to the principal simlē comparing the moon with the golden pot. In the second verse, however, the subsidiary simlē of the first verse has been adopted as the principal simlē. It is, therefore, called उत्तंस.

ll. 16-24. This नवनेपथ्य is exactly similar to the नटनेपथ्य of the प्रतिबिम्बकत्व class. In the नटनेपथ्य the same import of the first stanza is expressed in the second verse in a different language by a different poet. But, here, the same description of a thing adopted in the first verse, is reproduced in the second in a slightly modified style.

It is described in the first stanza that तिलक on a woman's cheek which resembled the dark spot in the moon, is removed by the drops of her tear when she wept at the delay of her lover. But, in the second verse, the same idea is represented in a modified style and पत्रलताs or leaves and creepers in the cheeks of the ladies are said to have been destroyed by the hot tears coming from the eyes of the खण्डिता नायिकाs.

l. 25. एकपरिकार्ये is said to take place when a later writer borrows a method of description from an earlier poet and changes the principal object of description. The first verse is exploited while the second shows the exploitation.

In both the verses, cited as an illustration of this class of borrowing, the elephant's trunk of Ganeśa is described as similar to the stalk of a lotus when it is raised up by him. But the author of the first verse makes the sun resemble a lotus to which Ganeśa's trunk is said as the stalk, while the author of the second verse represents the tip of the elephant's trunk as the lotus.

[l. 26. अव्याहृजेन्द्रवदन No. 80 of सुभाषितावली, attributed to गणपति whom Rājasekhara praises as under —

अथो गणपतिं वन्दे महामोदविधायिनम् ।

विद्याधरगणेशस्य पूज्यते कण्ठगजितम् ॥

This is attributed by some to विद्यापति.]

Page. 71.

[l. 6. रविमङ्गान्त. in ध्वन्यालोक II, attributed to Vālmīki.]

ll. 6-11. The author of the first verse compares the winter-moon to a mirror which is made dirty by the sighings of on-lookers. The same idea has been borrowed by the author of the next verse where he describes the happy countenance of a lady as similar to a mirror which becomes natural when the dirt due to the tears and sighings of the on-lookers, is cleared off. This borrowing is, therefore, called प्रत्यापत्तिः ।

ll. 12-14. सोऽयमनुग्राह्यो etc. Rājasekhara approves of this kind of borrowing on the part of poets, while he denounces the other kind of plagiarism already described by the name of प्रतिबिम्बकल्प. He quotes in support of his view, a verse सोयं etc.

*[1. 14. अन्यथात्वमिवाच्छति, आच्छति from आ ऋ.

1. 17. ये सीमन्तित. (बालभारत. 1-2).

Page. 72.

*[1. 3. दिश्याद्भूजटिज्जटकोटि found in सरस्वतीकण्ठाभरण.

1. 8. कपाले मार्जार attributed to भास.]

1. 17. नमन्नारायण etc. The purport of this verse seems to be that the ten nails of God Rudra's feet, by the reflection of black colour of Nārāyana who bowed before Rudra, resembled the ten moons on the heads of the ten Rudras and they seemed to have come to worship the moon which is on the head of the eleventh Rudra.

Construction in this case may be made thus:—नमन्नारायणच्छाया-
च्छुरिताः पादयोः दश रुद्रेन्दवो (भूत्वा) रुद्र त्वचन्द्रं सेवन्त इव ।

The reading suggested as रुद्रेन्दव in the text makes a slight change in the purport. In that case it may be construed thus:—

नमन्नारायणच्छायाच्छुरिताः (अत एव) रुद्रेन्दवः पादयोः दश नखा हे रुद्र त्वचन्द्रं सेवन्त इव.

If the word Nārāyana is changed to Nārāyaṇi, then this verse will give quite a different sense. The face or the moon on the head of नारायणी or पार्वती who bowed before Rudra, being reflected on the ten nails of his feet resembled the ten moons worshipping the moon on the head of Rudra.

The purport of the next verse उमैक etc. is, however, quite clear, where it is said that the moon on the crown of Rudra seems to have taken six forms on being reflected on the five nails of उमा when he bowed before one of her feet.

*[1. 25. अङ्गणे, संकते शशिमरीचिलेपने (जानकीहरण 8. 85).

Page. 73.

*[1. 10 कुरवक कुचाघातक्रीडारसेन attributed to रत्नाकर (सुभाषितावलि. No. 2564).

1. 25. सविधातुमभिषेकमुदासे (किरात. IX. 32.)]

Page. 74.

1. 4. The word त्वक्षीर may be read as त्वक्सार which means 'bamboo'. The metaphor or रूपक in this verse is between the moon and the चूडामणि and in support of it, a simile or उपमा comparing the broken pieces of bamboos with the rays of the moon, is given. The word त्वक्षीर may also be read as तवक्षीर which means arrow-root and is known in vernacular as तवूखीर.

1. 9. The reading भासिनि may be preferred here as the stars are similar to the कुसुम flowers and they provide themselves as signs to determine the position of the tank.

*[1. 10. रजनिपुरन्धि (वामनालङ्कार. IV. 3. 32.)]

1. 16. विशिखामुखेषु=at the commencement of public roads in the cities.

*[1. 18. वियति विसर्पतीव quoted in काव्यानुशासन of हेमचन्द्र There we find जरडशरकाण्डविपाण्डु and हसतीव]

1. 22 Three ślokas from स्कटिकमणिघट इवेन्दु etc. explain the portion शशिकलशपरिस्रुता ज्योत्स्ना which is the last part of the verse विशिखामुखेषु विसरति etc.

आमपिधानम्=raw hid.

Page. 75.

11. 3-8. The poet Surānanda, on this point, seems to follow Ānandavardhana whose views are already stated. This Surānanda belonged to the Yāyāvaragôtra to which Rājaśekhara belonged, as can be inferred from the verse contained in the Bālārāmāyaṇa and cited below.

स मूर्तो यत्रासीद्गुणगण इवाकालजलदः सुरानन्दः सोऽपि श्रवणपुटपेयेन वचसा ।
नचान्ये गण्यन्ते तरलकविराजप्रभृतयः महाभागस्तस्मिन्नयमजनि यायानरकुले ॥

1-13.

He was in the court of the rulers of the Cedi country, and was probably a contemporary of king Ranavarman of Cedi (cir. 875-911 A. D. see Bhandarkar Report VI. p. 101).

There is a verse bearing on this point, in the Sūktimuktāvalī and is attributed to Rājaśekhara.—

नदीनां मेकलसुता नृपाणां रणविग्रह ।
कवीनां च सुरानन्दश्चेदिमण्डलमण्डनम् ॥

p. 47. (G. O. S. edition).

The preamble 'तदाह' shows that the verse सरस्वती etc. is quoted from the work of Surānanda. Similar sentiments are also expressed in the Dhvanyāloka.

cf सरस्वती स्वादु तदर्धवस्तु निष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्तं प्रतिभाविशेषम् ॥ 1-6.

Page. 76.

*[1. 4. अविरलमिव. (मालतीमाधव III)]

1. 12. Anuprāsa and Atiśayokti are the two Alāṅkāras illustrated in the two subsequent verses.

*[1. 13. जयन्ति वाणासुर (कदम्बरी 2.)].

Page. 77.

1. 3 In the first verse, the moon, reflected on several limbs of a lady, is described as adorning her with ornaments, while in the second verse the same moon, reflecting on her, is described as worshipping her because he was inferior to the beauty of her face.

*[1. 10. Read चन्द्रेण भाति रमणी रमणीय 1. 13. ताम्बूलवल्ली (रघु VI. 64)].

1. 17. युक्तयोगदः=one who is able to connect things appropriately.

Page. 78.

1. 4. Translate:—It seems to me that the poetical skill lies in the exact knowledge of the practices either to be given up or adopted from among the 32 kinds enumerated.

⁴[1. 7. शब्दार्थशासनविदः कति नो कवन्ते. *cf* ध्वन्यालोक. 1. 7.]

Adhyāya. XIV

Page. 78.

11. 14-25. Bhāmaha, Daṇḍin and Vāmana include the descriptions of अशास्त्रीय and अलौकिक things amongst the Doṣas or blemishes of a composition.

Cf. देशकालकलालोकन्यायागमविरोधि च ।
प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टञ्च नेष्यते ॥

Bhāmaha, 4-2.

देशकालकलालोकन्यायागमविरोधि च ।
इति दोषा दर्शयिते वज्र्या काव्येषु सरिभिः ॥

Daṇḍin. 4-3.

देशकालस्वभावविरुद्धार्थानि लोकविरुद्धानि ।
कलाचतुर्वर्गशास्त्रविरुद्धार्थानि विद्याविरुद्धानि ॥

Vāmana. 2. 23, 24.

Rājaśekhara, however, permits the use of अलौकिक and अशास्त्रीय descriptions, which he deals with in these three chapters and calls them as कविसमय. These varieties are, however, quite distinct from those included in the Dosas by such earlier writers as Bhāmaha and others. Vāmana, for the first time, uses the word काव्यसमय in his 5-1 of the Kāvya-lankārasūtra and under this heading he instructs poets to observe certain rules in order that errors relating to grammar, metre and gender may not creep into their composition. The कविसमय explained by Rājaśekhara in these chapters seems to be different from Vāmana's काव्यसमय also. Rājaśekhara seems here to indicate that though all the कविसमय are generally against the Śāstras as well as usage, there are certain varieties which are worthy of being adopted, while there are others which are to be totally avoided. He intends saying that though his कविसमय seems to be लोकशास्त्रविरुद्ध, it is worthy of adoption in poetical composition because such things had actually existed either in early ages or in different parts of the world and also because earlier poets have adopted such descriptions in their works. Yet, another kind of description which is included amongst the Dosas by Bhāmaha and others as अशास्त्रीय and अलौकिक should necessarily be avoided by poets, because in such cases the things described are purely imaginary and they neither existed at any time or at any place, nor such method as this was followed by any of the early poets. This is the real sense of the term Kavisamaya. Some dishonest poets, however, have used the same term in different ways so as to suit their own selfish ends.

Rājaśekhara appears to be the first writer to deal with this subject exhaustively, and the later writers such as Hemacandra and others have borrowed freely from him, and in doing so they merely added some new verses as illustrations.

Page. 79.

*[The chapters XIV to XVIII are borrowed in काव्यानुशासनविवेक; दीर्घाकुर्वन् (मेघदूत 1. 30)].

l. 4. The words पद्म, उत्पल etc. are common nouns and, therefore, the meanings of these words are included in the group of जाति or genus.

l. 6. Kālidāsa alludes here to the existence of lotus flowers in the river S'iprā.

l. 10. In this verse, नीलोत्पल or the blue water-lily is described as blossoming in the river Ganges.

*[ll. 11-13. मृदुभिरनिलवारै, चारै would be better; read व्यक्त-दत्ताङ्कपालीम्.]

ll. 15-18. In this verse, one Keśava probably a king or a rich man, is eulogised as having done some wonderful thing for the Kuduṅgeśvara the presiding deity of Ujjaini. Here the river near Ujjaini is said to be full with swans and Sārasa birds.

*[l. 16 For कुडुङ्गेश्वर in Ujjaini see प्रबन्धचिन्तामणि-सिद्धसेनप्रबन्ध.

l. 20. स्वर्णस्फीति. स्फाति is the correct grammatical form]

ll. 19-22. नाग=serpents or elephants.

चित्रपोत=young animals or boats.

स्वर्ण=water or gold.

जीमूतभर्ता=feeder of clouds or bearer of clouds.

All these words having two meanings apply to both the ocean and the mountain described in this verse, which is in *double entendre*.

Page. 80.

ll. 3-4. The words मालती and जाति are synonyms.

*[l. 5. यद्यपि चन्दनविटपी also is in शार्ङ्गधरपद्धति].

l. 12. स्वनाममुद्रा=मकरालय..

*[l. 21. तनुलमा (विद्धशालभञ्जिका. III. 6.)]

ll. 21-22. The reading of this verse here, seems to be better than the reading of the printed edition of the Viddhasālabbhaṅjikā as चरणचारपात्रमिव and वियदपि चालिकदत्तम्. But the commentator of that work, adopted the readings as obtained in the printed edition while commenting upon this verse.

*[l. 25. यन्त्रद्रावित. *Ibid* III. 14; Mss. of काव्यानुशासनविवेक read शङ्खद्रावित]

ll. 25-26. The reading adopted in the *Sarasvatikanthābharana* is सद्यो द्रावित for यन्त्रद्रावित found here, and Bhoja commented upon that reading in the following manner.

सद्यो द्रावितकेतकोदरदलस्रोत सादृश्यादिसंभवादियं संभवमिति .

But *Nārāyaṇa*, the commentator on the *Viddhasālābhāṣṭikā*, commented upon this reading somewhat differently as: यत्रेण तैलेधुरस-निष्कासनार्थं सम्पादितदारुशिलादिनिर्मितोपकरणविशेषेण द्रावितानि etc.

Page. 81.

*[1. 1. उत्सेच्या उत्सेक्या is the correct grammatical form.]

1. 1. Read उत्सेक्या instead of उत्सेच्या.

*[1. 13. न्यस्ताक्षरा. (कुमार I)]

1. 17. प्रकीर्णकद्रव्यकविसमय=the *Kavisamaya* under the miscellaneous section.

*[1. 19. In शेतां हरिः read विविदामहे instead of विविदामहे and दूरदूरस-पया. for दूर दूर सपयास्तृपितस्य.]

ll. 19-22. The first half of this verse alludes to the ocean of milk, while the second refers to the ocean of salt. It is, therefore, evident that poets do not differentiate generally between the two oceans

The word दूर means अत्यन्त just as दूरविलंबिनो वना ।

दूरदूरसपया:=दूरं अत्यन्तं, दूरसं नीरस पयः यस्य च

The last line of the verse may be construed as —

स त्वं कूपपयसः मरो (पद्ममी) किं न जघन्य ॥

and translated thus “Are you not inferior to the desert where the wells supply water for drinking purposes ”

Page. 82.

1. 8. Reading अवलंसं may be adopted here in consonance with the statement contained in the verse त्वद्विप्रयोगे त्वं चेत्या etc. There it is said that the *S'ephālikā* trees let fall their flowers in the presence of the moon, as if to complain to the moon with drops of tears against the cruel treatment of the sun they receive during the day.

The line सतोऽपि कियार्थस्यानिबन्धनम् may be interpreted in the following manner.—

सतोऽपि क्रियार्थस्य=though S'ephalikā flowers do fall during the day also; अनिवन्धनम्=they are not, however, described as falling during the day.

Cf:—पतितकुसुमसः सन्ति शेफालिकाश्च Kāvya-mīmāṃsā p. 41, l. 17. and न विना चन्द्रं शेफालिकाया विकसन्ति कुसुमानि । Viddhasālabbhaṅjikā 2. 19.

Hemacandra's Kāvyaṇuśāsana reads: (p. 11.) क्रियाया यथा-दिवा नीलोत्पलानां विकासस्य, निशानिमित्तस्य शेफालिकाकुसुमानां विस्त्रंसस्य Here the word दिवा may be construed with विकास and विस्त्रंस. During the day both नीलोत्पलविकास and शेफालिकाविस्त्रंस are not described.

*[1. 21. मण्डलीकृत्य attributed to दण्डि].

1. 21. मण्डलीकृत्य etc. see Kāvya-darśa. (1-70).

Adhyāya XV.

Page. 83.

*[1. 13. MSS. of काव्यानुशासनविवेक read प्रतिदिशमिव,]

1. 13. The reading प्रतिदिशमिव is better than प्रतिदिनमिव.

*[1. 14 उत्खातनिर्मल० seems to be from हयग्रीववध of मेण्ड.]

1. 20 भोम=Narakāsura, the son of the earth-goddess.

Page. 84.

[1. 2. द्योतितान्तर्गमे (माघ. II. 7.)

1. 17. पुष्पं प्रनालोपहितं (कुमार 1. 41)

1. 27. Read उभयतटचलवद्वानारहाराम् ।]

1. 27. वर्णा may be read as वेण्णाम्

Page. 85.

1. 3. कृष्णहरितयोरैक्य is explained here in the line: मरकतसदृशं च यामुनम् । The colour of मरकत is हरित and the colour of the water of the river Yamunā is said to be black or कृष्ण

1. 7. The similarity of कृष्ण and श्याम colours, is shown by the word श्यामनिशासु ।

1. 12. The word विसलविद्रुमभासा explains the similarity between पीत and रक्त.

*[1. 13. लेखया (किरात. IX. 22).

1. 15. कैलासगौरम् (रघु II. 25.)]

1. 15. The word कैलासगौरम् illustrates here the similarity between शुक and गौर.

1. 22. Both the words वीह्वा and प्रेह्वा mean 'moving'. वीह्वां मृदु प्रेह्वाति may be considered as a better reading

*[1. 25. अथ पथि (रघु. IX. 93.).

Page. 86.

*[1. 1. पादन्यास. मेघदूत 1 36. 1. 5. तामुनीर्य (मेघदूत 1. 47.)]

Adhyāya XVI.

1. 12. The varieties of Kavisamaya mentioned above relating to the terrestrial things may equally be applied to celestial things. But some special features of स्वर्ग्यकविमय are treated in this chapter.

*[1. 18. अङ्गाधिरोपित. (माघ II. 53.)

1. 14. मा भैः in वामनीयालङ्कार. 3. 2 7]

11. 14-19. In the first verse, a lady is represented as speaking to the quivering image of the moon reflected in the glass of wine held in her hand. Here, the moon is called शशाङ्क or one having a black spot resembling the form of a hare.

In the second verse the same black spot of the moon is compared to a deer

1. 26. केलिप्रकाश seems to be a proper name. It may also be taken to mean as केलिषु प्रकाश='brilliant in sports.'

Page. 87.

11. 1-4. In this verse, the army of Yādavas is said to carry banners with the fish-sign because प्रद्युम्न, the son of Krishna and the chief of the Yādava army, was an incarnation of मत्स्य and therefore is known as मत्स्यकेतन.

This verse seems to be the reply of a warrior, very probably भीमसेन, who was asked to enter the army of the Kauravas in the Mahābhārata war where the Yādavas and Drona were protecting the Sindhunātha alias Jayadratha.

Construe — आपातमारुतविलोडितसिन्धुनाथ. हात्कारभीतपरिवर्तितमत्स्यचिह्नां याद-
वमहोदधिभीमवेलासुलङ्घ्य पवनसूनुरिव द्रोणाचलमुद्धरामि ।

Here the two words सिन्धुनाथः and द्रोणाचलम् have double signi-
fication.

*[1. 6. After the verse वन्या, MSS. of काव्यानुशासनविवेक add—

यथाच—यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा-

मुपाधिस्तत्रायं जयति जनिकर्तुं प्रकृतिता ।

अयं कस्संबन्धो यदनुहरते तस्य कुमुद

विशुद्धा शुद्धाना ध्रुवमनभिसन्धिप्रणयिनः ॥]

11. 5-13 All MSS of this work cite only the first verse वन्या विश्वसृज etc. to illustrate this Kavisamaya. Hemacandra who borrows all these chapters in the same order as found here in his Kāvyañuśāsanavivēka, includes the second verse यदिन्दोरन्वेति etc. also. This verse is quoted from the Anargharāghava of Murāri. It appears from this that Murāri, the author of the Anargharāghava may be placed before Rājasekhara (cir. 900 A. D.) on the strength of this quotation from his work.

It is worth remembering in this connection that Murāri is supposed to have flourished before 850 A. D. on the doubtful testimony of a verse in the Haraviṣaya of Ratnākara. The verse in question runs thus —

अङ्गे कुनाटक इवोत्तमनायकस्य

नाशं कविव्यथित यस्य मुरारिरित्थम् ।

आकान्तकृत्स्नभुवनं क्व गतः स दैत्य-

नाथो हिरण्यकशिपुः सह बन्धुवर्गः ॥

38-68.

Although the words मुरारि, नाटक, कवि etc. do clearly refer to the poet Murāri the author of the Anargharāghava drama, yet the event mentioned in the verse does not agree with the theme as found in the drama Anargharāghava, because Rāma, the hero is not stated there as being killed in any of the Aṅkas as required by this verse. It is, therefore, difficult to take the words मुरारि etc. in the verse to represent the author of the Anargharāghava.

The construction of this verse of Ratnākara may, therefore, be taken thus —

कवि कुनाटके अङ्गे उत्तमनायकस्य नाशमिव मुरारिरित्थं यस्य नाशं व्यथितः सः आकान्त-
कृत्स्नभुवनं दैत्यनाथः हिरण्यकशिपुः सह बन्धुवर्गं क्व गतः ॥

It may also be pointed out, here, that the present context is not complete unless this verse is accepted as a genuine part of the *Kāvyamīmāṃsā*. Because the verse *वन्या विश्वसृज* etc. relates only to the moon born from the eye of अत्रि and not to the moon born from the ocean as required by the statement *अत्रिनेत्रसमुद्रोत्पन्नयोरैक्यम्*. But the second verse *यदिन्दोरन्वेति* etc. refers to the moon born from the ocean and thus both the verses together illustrate this *कविसमय*. The verse *यदिन्दो* etc., therefore, is a genuine part of the work. Relying upon the accuracy of Hemacandra in quoting these chapters of the *Kāvyamīmāṃsā* which is amply borne out by other instances such as in line 19 of this page as *कामस्य मूर्तत्वममूर्तत्वञ्च*, this verse also may be taken as a genuine quotation made by Rājaśekhara from the *Anarghaāghava* of Muñāri.

*[1. 14. Read *बहुकालजन्मनोऽपि शिवचन्द्रमसो बालत्वम्* ।

1 19. MSS of *काव्यानुशासन* read *कामस्य मूर्तत्वममूर्तत्वञ्च यथा* ।

1. 20. अयं स found in *प्रबन्धचिन्तामणि*, 1 24 धनुर्माला attributed to घण्टक in *सुमापितावलि*, separate *मनो* and *मेघम्*, *शब्दप्रमृतयः* seems better reading.]

1. 25. Construe as .-*अबलामन मेघं लक्ष्यम्*

Page. 88.

*[1. 2. *यस्याधोऽथ* attributed to राजयोग्वर in *कवीन्द्रवचनसमुच्चय* and in *सदुक्तिकर्णामृत* and to चन्द्रक in *सक्तिमुक्तावली*

1. 7. *येन ध्वस्तमनोभवेन* attributed to भारवि. For the meaning see *ध्वन्यालोक*]

11. 7-10. For the meaning of the verse *येन ध्वस्तमनोभवेन* etc. see also *Sarasvatikanthābharana*, p 166 (N S edition).

Reading *सोव्यादिष्टभुजङ्गाहारवलय* as found in C MS. is correct. In the case of *उमाधव* construe as :—*इष्टानि भुजङ्गा एव हारा वलयानि च यस्य स* ।

In the case of *माधव*, इष्ट भुजङ्गा (गरुड) यस्य स , रवे शब्दब्रह्मणि लयो यस्य स .

Here *Nārāyaṇa* and *Mādhava* are described as one and the same.

11. 12-15. Construe as.—*दीर्घ्या मन्दं ईरित मन्दर येन स* ।

In the first half of this verse *दामोदर* and *कूर्म* are described as identical, and in the second half the identity of *Lakṣmi* with wealth and earth is described.

1.17. *Sarasvatikanthābharana* reads त्वं नागराज instead of हे नागराज.

*[1. 19. Read सोढाऽविषह्यवृषवाहनयोगलीलापर्यङ्कबन्धनविधेस्तव । quoted in सरस्वतीकण्ठाभरण II.

1. 24. जयन्ति वाणासुर कादम्बरी 2.]

Page. 89.

* [अस्ति दैत्यो. first verse of हयग्रीववध of भर्तृमेष्ठ, दानवाधिपते and महासुरसमाजेऽस्मिन् seem to be from the same work. One more verse विनिर्गतं मानद. is quoted in काव्यप्रकाश.

कविसमय of वामन is different from that of राजशेखर. The following quotations will explain the कविसमय and show how far the later writers of कविशिक्षा were indebted to राजशेखर for this.

कवीना समयस्त्रेधा निबन्धोऽभ्यसतस्सतः ।

अनिबन्धस्स जालादेर्नियमेन समासतः ॥

असतोऽपि निबन्धो यथा—

गिरां रत्नादि हंसादि स्तोकपद्माकरादिषु ।
नीरेभायं खगङ्गाया जलजाय नदीष्वपि ॥
तमस सृचिभेद्यत्वं मुष्टिग्राह्यत्वमुच्यते ।
अञ्जलिग्राह्यता चन्द्रविष. कुम्भोपवाह्यता ॥
प्रतापे रक्ततोष्णत्वे कीर्त्तौ हंसादिशुभ्रता ।
कृष्णत्वमपकीर्त्यादां रक्तत्वं कोपरानयो ॥
चतुष्ट(ष्क)त्वं समुद्रस्य वियोग. कोकयोर्निशि ।
चक्रोराणा सुराणा च ज्योत्स्नावारसो निगद्यते ॥
रमाया पद्मवासित्वं राज्ञो वक्षसि च स्थितिः ।
समुद्रमथनं तत्र सुरेन्द्रश्रीसमुद्भव. ॥

सतोऽप्यनिबन्धो यथा—

चन्दने फलपुष्पे च सुरभौ मालतीसुमम् ।
शुक्ले पक्षे तमोऽशुक्ले ज्योत्स्ना फलभशोकके ॥
रक्तिमा कामिदन्तेषु हरितत्वं च कुन्दके ।
दिवा निशोत्पलाब्जानां विकसित्वं न वर्ण्यताम् ॥

नियमेन निबन्धो यथा—

सामान्येन तु धावल्यं पत्रपुष्पाम्बुवाससाम् ।
चन्दनं मलयेष्वेव मधावेव पिकध्वनिम् ॥
अम्बुदाम्बुधिकाहाहिकेशशृङ्गेषु कृष्णताम् ।
बिम्बबन्धूकनीरेषु सूर्यबिम्बे च रक्तताम् ॥

रवं नाख्यं मयूराणां वर्षास्वेव विवर्णयेत् ।
 नियमस्य विशेषोऽन्य कश्चिदत्र प्रकाश्यते ॥
 शुभ्रमिन्द्रद्विपं ब्रूयाद्भोगि सप्त चतुर्दश ।
 भुवनानि चतस्रोऽष्टौ दश वा ककुभो मता ॥

जिनसेन अलङ्कारचिन्तामणि—pp. 7 & 8.

असतोऽपि निबन्धेनानिबन्धेन सतोऽपि च ।
 नियमेन च जालादे कवीनां समयस्त्रिधा ॥

असतोऽपि निबन्धो यथा—

रत्नादि यत्र तत्राद्रां हंसाद्यन्पञ्जलाशये ।
 जलेभाद्यं नभोनद्यामम्भोजाद्यं नदीष्वपि ॥
 तिमिरस्य तथा मुष्टिग्राह्यं सूचीविमेयताम् ।
 अञ्जलिग्राह्यता कुम्भोपवाह्यत्वे विधुन्विष ।
 शुक्लत्वं कीर्तिहासादौ काण्यं दुष्कीर्त्यघादिषु ।
 प्रतापे रक्ततोष्णत्वे रक्तत्वं क्रोधरागयोः ॥
 विभावय्या भिन्नतटाश्रयणं चक्रवाकयोः ।
 ज्योत्स्नापानं चकोराणां वर्णयेदसदप्यदः ॥

चतुर्भिः कलापकम् ।

सतोऽप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलं पुष्पं च चन्दने ।
 अशोके च फलं ज्योत्स्नाध्वान्ते कृष्णान्यपक्षयोः ॥
 कामिदन्तेषु कुन्दानां कुक्कुलेषु च रक्तताम् ।
 प्रियङ्गुपुष्पे पीतत्वं सरोजमुकुलादिषु ॥
 हरितत्वं दिवा नीलोत्पलानां स्मेरता दिवा ।
 शंफालिकासुमे श्रृंगं वर्णयेन्न सदप्यदः ॥

त्रिभिविशेषकम् ।

नियमो यथा—

मुक्तास्तान्नपण्यामेवाच्छिप्येव मकरानपि ।
 भूजद्रून् हिमवत्सेव मलये ह्यव चन्दनम् ॥
 सामान्यग्रहणे वारिमुचां कृष्णत्वमेव हि ।
 रक्तत्वमेव रत्नानां पुष्पाणां शौक्ल्यमेव च ॥
 तथा वसन्त एवान्यश्रुतानां ध्वनितोद्भवम् ।
 वर्षास्वेव मयूराणां रुतं नृत्तं च वर्णयेत् ॥

त्रिभिर्विशेषकम्

नियमविशेषो यथा—

नीलकृष्णयोर्हरितकृष्णयोः श्यामकृष्णयोः ।
 पीतपाटलयो शुक्लगौरयोर्नागसर्पयोः ॥
 महार्णवसागरयो क्षीरक्षारसमुद्रयोः ।
 कमलासम्पदोः कामध्वजे मकरमत्स्ययोः ॥
 द्वादशानामायर्काणां वार्ध्वत्रिदशचन्द्रयोः ।
 चन्द्रे शशैणयोर्विष्णुशेषकूर्मादिकस्य च ॥
 नारायणदामोदरमाधवप्रभृतेरपि ।
 दानवासुरदैत्यानामैक्यमेवाभिसम्मतम् ॥

चतुर्भिः कलापकम् ।

दानवास्तु विप्रचित्ति शम्भरो नमुचिस्तथा ।
 पुलोमादयोऽथ दैत्या हिरण्याख्यो विरोचनः ॥
 बाणो हिरण्यकशिपुर्बलिप्रह्लादकादयः ।
 अथासुरा वृषपर्वबलवृत्रादयः स्मृताः ॥
 स्त्रीणामक्ष्ण कटाक्षाणां शुक्रता कृष्णताऽथवा ।
 कृष्णताप्यथवा शुक्रश्यामता शुक्रकृष्णता ॥
 बहुकालजन्मनोऽपि शिवचन्द्रस्य बालता ।
 मनोभवस्य मूर्तत्वममूर्तत्वं च वर्ण्यते ॥
 देवदेवीस्थितिं विद्यान्नायिकानायकक्रमम् ।
 स्वभावान् सर्वजीवानां व्यवस्थां देशकालयोः ॥

अमर—काव्यकल्पलतावृत्ति—द्वितीयप्रतान pp. 30-31

असतोऽपि निबन्धेनानिबन्धेन सतोऽपि वा ।
 नियमेन च जात्यादेः कवीनां समयस्त्रिधा ॥

असतोऽपि निबन्धो यथा—

गन्तानि यत्र तत्राद्रौ हंसाद्यत्पत्रलाशये ।
 जलेभायं नभोनद्यामम्भोजायं नदीष्वपि ॥
 तिमिरस्य तथा मुष्टिग्राह्यत्वं सूचिभेद्यता ।
 अञ्जलिग्राह्यता कुम्भोपवाह्यत्वं शशित्विष ॥
 शुक्लत्वं कीर्त्तिहासार्द्रां कार्ण्यं चाकीर्त्तिपापयोः ।
 प्रतापे रक्ततोष्णत्वे रक्तत्वं कोधरागयो ॥
 विभावर्या भिन्नतटाश्रयणं चक्रवाकयो ।
 ज्योत्स्नापानं चकोराणां चतुष्कर्वं पयोनिधे ॥

सतोऽप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलपुष्पे च चन्दने ।
 अशोके च फलं ज्योत्स्नाध्वान्ते कृष्णान्यपक्षयो ॥
 कामिदन्तेषु कुन्दानां मुकुलेषु च रक्तता ।
 हरितत्वं दिवा नीलोत्पलानाञ्च विकसिता ॥
 वर्णयेन्न सदप्येतन्नियमोऽथ प्रकाश्यते ।
 भूर्जत्वग्धिगमवत्येव मलये ह्येव चन्दनम् ॥
 सामान्यग्रहणे शौक्ल्यं दृष्ट्वाग्मं पुष्पवाससाम् ।
 कृष्णत्वं केशकाकाहिपयोनिधिपयोमुचाम् ॥
 रक्तत्वं रत्नवन्धूकस्निग्धमभोजविवस्वताम् ।
 तथा वसन्त एवान्यपुष्टानां कलकूजितम् ॥
 वर्षास्त्रेव मयूराणां रतं नृत्यं च वर्णयेत् ।
 नियमस्य विशेषोऽथ पुन कश्चित् प्रकाश्यते ॥
 कमलासम्पदो कृष्णहरितोर्नागसर्पयो ।
 पीतलोहितयोः स्पर्णपरागाग्निशिखादिषु ॥

नियमविशेषो यथा—

चन्द्रे शशैणयोः कामव्यजे मकरमन्ययो ।
 दानवासुरदैत्यानामैश्वर्यमेवाभिगम्मतम् ॥
 बहुकालजन्मनोऽपि शिवचन्द्रस्य बालता ।
 मानवा मौलितो वर्णा देवाश्चरणत पुन ॥

देवेश्वर—कविकल्पलता pp 40, 41 and 42.]

ll. 12-13. Here Rājaśekhara declares that he is the first writer to deal with this kind of Kavisamaya which the early writers on poetics failed to notice. But they included other varieties of Kavisamaya which readily form part of the Dosas or blemishes in poetical composition or ungrammatical usages.

The passages – काव्ये सुत इव स्थित । न साम्प्रतमिहास्माभिर्यथावुद्धि विबोधित ॥ clearly show that early authors were not opposed to it, and that Rājaśekhara alone took up this subject to be treated of in detail.

Adhyāya XVII.

Chapters 17 and 18 are reproduced by Hemacandra in his Kāvyañuśāsanavivēka (pp.126-135) and he followed the same order as found here

ll. 19-22. In this verse, the firmament and the earth are described as forming one world. This is shown by the words क्रमपरिमिता भूमिर्विष्णोः and जगति सकले

It is alluded here that in the whole world there can be no other family than this where the members such as Bala, Hara and Visnu of the family could not till then little land due to want of a second ox.

Page. 90.

* [1.1. रुणद्धि. (मामह 1. 7.). There the reading is चास्य instead of वास्य.]

l. 1. रोदसी—earth and firmament.

*[1. 4. त्वमेव quoted as an example of वर्णश्लेष in सरस्वतीकण्ठाभरण

l. 10. संस्तम्भिनी description of the palace of king Harsa, the patron of Bāṇa.

l. 15. निरवधि in वामन 4-3-32, the general reading is स्थितमनिवर्तित.]

l. 25. Jambūdvīpa is situated in the middle of the other द्वीपस having three Dvīpas on both the sides. The names of all the seven द्वीपस and their order of precedence are mentioned in this verse.

Page. 91.

ll. 1-2. Each of these seven द्वीपस are surrounded by seven concentric oceans.

l. 6. Kāvyaṇuśāsanaviveka reads as तस्मिन्नप्याजिकेलिव्यतिकरविजयोपाजिते वीरचर्ये पर्याप्तं मे न दातु etc. but Vāgbhata's Kāvyaṇuśāsaṇa reads as कस्मिन्नप्याजिकेलिव्यतिकरविजयोपाजिते वीरचर्ये. Both वीरवर्ये and वीरचर्ये do not give any clear sense of that passage and therefore, it may be changed as वीरवर्ये which may be construed with यः in the next line. The purport of the verse, then will be as follows :-

‘The great warrior, probably Paraśurāma, became dissatisfied with Brahman because he thought that all these eighteen islands, earth with its nine sub-divisions, one mighty ocean, and the fertile country all around, acquired by him through his prowess in battles, seemed to him to be insufficient for his liberality’.

The reading :- चके पुञ्जेन दातुं तदिदम् may be construed thus:—यः वीरवर्यः ‘तदिदं पुञ्जेन दातुं चके’ इति धिया वेधमे चुकोप ‘Paraśurāma became dissatisfied with Brahman because he could create very little for being given away in charity’.

*[l. 7. MSS of काव्यानुशासनविवेक read पर्याप्तं मे न दातुः instead of चके पुञ्जेन दातुम् ।]

ll. 13-16. This verse मातङ्गानामभावे etc. is not quoted by Hemacandra in his Kāvyaṇuśāsanaviveka. The import of this verse is that the enemies of a king were defeated and driven out to the shores of the three oceans where also they had the riches of a king in the form of elephants of the quarters, Cintāmani jewels and Kalpaka trees etc. although they lost their own elephants, jewels and gardens.

*[l. 22. MSS of विवेक read अगस्त्यचुलुकोक्षिप्त.]

l. 23. Read प्रस्तरायितम् instead of पूतरायितम्.

प्रस्तर means a small stone.

The reading उक्षिप्त also is quite suited to the emendation as प्रस्तरायितम् । The purport of this verse would then be as follows :

God Keśava assumed the form of a small stone in the hand of Agastya when he commenced drinking the water of the seven oceans, lest Agastya may drink him too.

Page. 92.

*[1. 1. For देवेनाम्बुजजन्मना. MSS. of विवेक read ब्रह्मणा पुण्यकर्मणा]

ll. 1-7. For a detailed description of जम्बूद्वीप see the Vāyupurāṇa chapter 34 from which this portion of the Kāvyamīmāṃsā seems to have been drawn.

*[1. 13. चक्रवर्तिक्षेत्र, cf. देश पृथिवी तस्य हिमवत्समुद्रान्तरमुदीचीनं योजनसहस्रपरिमाणमतिर्यक्चक्रवर्तिक्षेत्रम् । Kautilya's Arthaśāstra p. 338.]

ll. 8-17. Compare the version in the Vāyupurāṇa with the description of Bhāratavaṇṣa here—

भारतव्यास्य वपेस्य नव भेदा प्रकीर्तिता ।
समुद्रान्तरिता ज्ञेयास्ते त्वगम्या परस्परम् ॥
इन्द्रद्वीपः कवेरुश्च ताम्रवर्णो गभस्तिमान् ।
नागद्वीपस्तथा सौम्यो गन्धर्वैस्त्वथ वारुण ॥
अयं तु नवमस्तेषां द्वीपः सागरसंवृतः ।
योजनानां सहस्रं तु द्वीपोऽयं दक्षिणोत्तरम् ॥
आयतो व्याकुमारिक्यादागद्गाप्रसवाच्च वै ।
+ + + +
यस्त्वयं नवमो द्वीपः तिर्गगयत उच्यते ।
कृत्स्नं जयति यो ह्येनं स सम्राडिह कीर्त्यते ॥
+ + + +
सप्त चास्मिन् सुपर्वाणो विश्रुता कुलपर्वताः ।
महेन्द्रो मलयः सद्यः शुक्तिमागृह्णपर्वतः ॥
विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥

Vāyupurāṇa. Chapter 45, 78-88.

The similarity is so remarkable as to leave very little room for doubting that the description of Bhāratavaṇṣa, as given here, is wholly based on the information supplied by the Vāyupurāṇa.

Page. 93.

l. 4. घनसार=camphor.

l. 6. गौ=a house. मुनिपुङ्गव=Agastya.

l. 17. cf. Manusmṛiti.—

आ समुद्रात्तु वे पूर्वादासमुद्रात्तु पश्चिमात् ।
तयोरेवान्तरं गिर्यो आयोवर्तं विदुर्बुधा ॥

1. 20. Here Rājasekhara divides India into five parts, and gives topographical information relating to these parts. His conception of the country dividing itself in five parts, is probably derived from the position, boundary and description of Madhyadeśa as found in such earlier works as Manusmṛiti, Kāmasūtra, etc. The countries lying in the four directions from the Madhyadeśa constitute four groups each consisting of several divisions.

*[ll. 21-27. Viveka and Vāgbhata read मुद्रक., माहिष्मक, वेहर.]

1. 3. For the things produced in Southern India see the products of the four Malaya mountains already enumerated on pp.92-93.

*[ll. 2-17. Viveka reads भैरवी वेणी कृष्णवेणी and वनायुजकम्बोज. Vāgbhata reads उपलावती, while Viveka has पलावती Vāgbhata reads हययवन, करकण्ठकुहक. Viveka and Vāgbhata have तुवार and हरहर, and add जालन्धर after हिमालय. हारहर is the correct reading as हारहर is mentioned by वराहमिहिर].

1. 17. यदाहुः etc. This verse is quoted from the Manusmṛiti (2-21). Madhyadeśa is also mentioned in the Kāmasūtra thus -

मध्यदेशा अर्थप्राया शुच्युपचारा ।

2-5-21.

The same verse हिमवद्विन्ध्ययोर्मध्यम्, etc. (Manu. 2-21) is quoted in the Jayamangalā on this Sūtra and is attributed to Bhṛgu there but not to Manu. According to Vasistha, Jayamangalā gives a different reading as गङ्गायमुनयोरित्येकं इति वमिष्ट. instead of हिमवद्विन्ध्ययोः of this verse.

ll.23-24. The portion of this country, called अन्तर्वेदी, is situated within the four boundaries: of the Sarasvatī in the west, Prayāga in the east, the Ganges in the north and the Yamunā in the south. For similar demarcation of अन्तर्वेदी,

Cf. इमेऽन्तर्वेदीभूषणं पाञ्चाल. । पाञ्चालास्तव पश्चिमेन त इमे वामा गिरा भाजनास्त्वद्दृष्टेरतिथी-
भवन्तु यमुनां त्रिन्नोतयन्वान्तरा ॥

Bālarāmāyana x. 86.

Kānyakubja or modern Kanauj is called महोदय or गन्धिपुर and is situated on the bank of the Ganges.

Cf. verses 88-90 of the Bālarāmāyana act X.

ll. 25-27. Here Rājasekhara mentions four places: वामनस्वामी, ब्रह्मशिला, गधिपुर, and कालप्रिय in order to show that the directions are to be taken only as relative, and not as always accurate. These four places seem to be situated in the four directions of the Kanauj city, and these are used here to prove the inaccuracy of the directions.

He says, for instance, that the direction east of Vāmanasvāmi corresponds to the west of Brahmasīlā, similarly, the south of Gādhipura corresponds to the north of Kālapriya. Excepting Brahmasīlā the other three limits of the city of Kanauj are already well-known. It is not, therefore, difficult to imagine that all the four boundaries refer to the city of Kanauj. This is further strengthened by the additional references given below.

(1) Vāmanasvāmi is an incarnation of Viṣṇu. According to the Padmapurāṇa, (Śiṣṭikhaṇḍa, 35 and Uttara. 53) Rāma, the king of Ayodhyā, once built a temple for Vāmanasvāmi in the city of Mahodaya or Kānyakubja (see the Geographical Dictionary of N. L. Day. p. 89) Rājasekhara refers, very probably, to this temple of Vāmana, and according to him it was situated in the western part of the city and towards the west of Brahmasīlā.

(2) Gādhipura is also mentioned by Rājasekhara in his Bālarāmāyaṇa (act X, 88), and apparently he means by that word the city of Kanauj. Here, he mentions further that Gādhipura is situated towards the north of the Kālapriya temple. Gādhipura, therefore, appears to be a suburb of Kanauj in the northern part, while Kālapriya appears to be situated in its southern part.

(3) The temple of Kālapriyanātha also must have been a part of Kanauj, and the deity is referred to in the three famous dramas of Bhavabhūti, who mentions that his dramas were staged before an audience assembled in connection with festivities in honour of Śrī Kālapriyanātha. It is well-known that Bhavabhūti was a contemporary of king Yaśovarman of Kanauj (8th century A. D.) and was patronized by him. It is not unnatural, therefore, on the part of Bhavabhūti to refer to the presiding deity Kālapriyanātha belonging to the capital city of his patron king Yaśovarman. The testimony of Rājasekhara also makes it clear that the temple of Kālapriya was situated in the southern part of Gādhipura which is again a suburb of Kānyakubja.

These evidences militate against the views of some of the commentators on Bhavabhūti who are disposed to identify Kālapriyanātha with the deity of Padmapura in Vīdarbha, the birth-place of Bhavabhūti, or with Mahākāleśvara of Ujjayinī. As there are not strong reasons to support either of the two theories mentioned above, these may be dismissed as fanciful.

(4) Now the position of Brahmasīla mentioned by Rājasekhara may be determined on the strength of the position of the other three places, and its exact situation may be located in the eastern part of the city of Kanauj. It is also probable that Rājasekhara, being a teacher of king Mahendrapāla of Kanauj, was well acquainted with the topography of the city, and thus mentioned the four parts of the city of Kanauj to prove the relativity of directions. For his appreciation of the city of Kanauj see introduction page xxi.

* [pp. 93-94. With the five divisions of our author *cf.*

“The five Divisions of India, or the “Five Indies,” as they are usually called by the Chinese, are as follows:—

I. Northern India comprised the Panjab proper, including Kashmir and the adjoining hill states, with the whole of eastern Afghanistan beyond the Indus, and the present Cis-Satlej States to the west of the Saraswati river.

II. Western India comprised Sindh and Western Rajputana, with Kachh and Gujarat, and a portion of the adjoining coast on the lower course of the Narbada river.

III. Central India comprised the whole of the Gangetic provinces from Thanesar to the head of the Delta, and from the Himālaya mountains to the banks of the Narbada

IV. Eastern India comprised Assam and Bengal proper, including the whole of the Delta of the Ganges, together with Sambhalpur, Orissa, and Ganjam.

V. Southern India comprised the whole of the peninsula from Nasik on the west and Ganjam on the east, to Cape Kumari (Comorin) on the south, including the modern districts of Berar and Telingana, Mahārāshtra and the Konkan, with the separate states of Haidrabad, Mysore and Travancore, or very nearly

the whole of the peninsula to the south of the Narbada and the Mahānadi rivers. Cunningham's "The Ancient Geography of India" pp. 11-12.

For the various countries cf.

नक्षत्रत्रयवर्गैराग्नेयायेव्यवस्थितेनृधा ।
 भारतवर्षे मभ्यान् प्रागादिविभाजिता देशा ॥ १ ॥
 भद्रारिमेदमाण्डव्यमान्वनीषोजिहानगङ्गाता ।
 मरुवल्गधोपयामुनसारस्वतमस्यमायमिका ॥ २ ॥
 माथुरभीषज्योतिषधर्माण्यनि शरसेनाश्च ।
 गोरग्रीवोर्देहिकपाण्डुगुडाश्चत्थपाञ्चाला ॥ ३ ॥
 साकेतकङ्ककुरुकालकोटिकुराश्च पारियात्रनग ।
 औदुम्बरकापिप्लगजादयाश्चेति मभ्यमिदम् ॥ ४ ॥
 अथ पूर्वस्यामजनवृषभन्वजपद्मसायवद्विरय ।
 व्याघ्रमुखसुक्ताकवेदचान्द्रपुरा शूर्पकर्णाश्च ॥ ५ ॥
 खसमगधशिबिरगिरिमाथलसमतटोद्गाश्चवदनदन्तुरकाः ।
 प्राग्ज्योतिषलौहिल्यधीरोदसमुद्रपुरपादा ॥ ६ ॥
 उदयगिरिभद्रगोडकपौण्ड्रैक्लकाशिमेलाम्बष्टा ।
 एकपदताम्रलिप्तककोशलका वर्धमानाश्च ॥ ७ ॥
 आग्नेय्यां दिशि कोशलकलिङ्गवह्नीपवह्नीजठराज्ञा ।
 शौलिकाविदर्भवत्सान्ध्रचन्द्रिकाश्चोर्वैकण्ठाश्च ॥ ८ ॥
 वृषतालिकेरचर्मद्वीपा विन्ध्यान्तवासिनस्त्रिपुरी ।
 रमथुधरहेमकृञ्जव्यालर्षावा महार्षावा ॥ ९ ॥
 किष्किन्धकण्ठकस्थलानपादराष्ट्राणि पुरिकदाशार्णा ।
 सह नम्रपणशबर्गराश्लेषाश्च त्रिके देशा ॥ १० ॥
 अथ दक्षिणेन लङ्का कालाजिनसौरिकीणनारिकटा ।
 गिरिनगरमलयददुरमहेन्द्रमालिन्दसरकच्छा ॥ ११ ॥
 कङ्कणटङ्गणवनवानिनिविककाणकारकोङ्कणाभीरा ।
 आरुरवेणावर्तकदशपुरगोनर्दकरलका ॥ १२ ॥
 कर्णाटमहाटविचित्रकूटनासिक्यकोटगिरिचोला ।
 कौञ्चद्वीपजटाधरकावेर्यो ऋश्यमूकश्च ॥ १३ ॥
 वैडूर्यशङ्खमुक्तात्रिवारिचरधर्मपट्टनद्वीपा ।
 गणराज्यकृष्णवेङ्कटपिशाकशर्पाद्रिकुसुमनगाः ॥ १४ ॥
 तुम्बवनकामेणैयकयाम्योद्वितापनं रण क्रापका ।
 काञ्चीमरुचीपट्टनवेर्यार्थकसहलकृषभाः ॥ १५ ॥
 बलदेवपट्टनं दण्डकावनतिसिद्धिलाशना भद्रा ।
 कच्छोऽथ कुञ्जरदरी सताम्रपणाति विज्ञेया ॥ १६ ॥
 नैर्ऋत्या दिशि देशा पल्लवकाम्बोजसिन्धुसौवीराः ।
 वडवासुखारवाम्बष्ठकपिलनारीमुखानन्तो ॥ १७ ॥
 फेणगिरियवनमाकरकर्णप्रवेयपारशवशृङ्गा ।

वर्वरकिरातखण्डकव्यादासीरचञ्चुका ॥ १८ ॥
 हेमगिरिसिन्धुकालकरैवतकसुराष्ट्रबादरद्विडा ।
 स्वात्याये भत्रितये ज्ञेयश्च महार्णवोऽत्रैव ॥ १९ ॥
 अपरस्यां मणिमान् मेघवान्वनौघ क्षुरार्पणोऽस्तगिरिः ।
 अपरान्तकशान्तिकहेहयप्रशस्ताद्रिवोक्ताणा ॥ २० ॥
 पञ्चनदरमठपारततारक्षितिजृङ्गवैश्यकनकशकाः ।
 निर्मर्यादा म्लेच्छा ये पश्चिमदिक्स्थितास्ते च ॥ २१ ॥
 दिशि पश्चिमोत्तरस्यां माण्डव्यतुखारतालहलमद्राः ।
 अश्मककुलतलहटस्त्रीराज्यनुमिहवनस्वस्थाः ॥ २२ ॥
 वेणुमती फटगुलका गुरुहा मरुकुचचर्मरङ्गाख्या ।
 एकविलोचनशूलिकदीर्घप्रीवास्यकेशाश्च ॥ २३ ॥
 उत्तरत कैलासो हिमवान्वसुमान् गिरिर्धनुष्माश्च ।
 कौञ्चो मेरु कुरवस्तथोत्तरा क्षुद्रमानाश्च ॥ २४ ॥
 कैकयवसातिथामुनभोगप्रस्थाजुनायनाग्नीध्रा ।
 आदर्शान्तर्द्वीपिन्निर्गततुरगाननाश्वमुखाः ॥ २५ ॥
 केशधरचिपिटनातिकदासेरकवाटधानशरधाना ।
 तक्षशिलपुष्कलावतकैलावतकण्ठधानाश्च ॥ २६ ॥
 अम्बरमद्रकमालवपौरवकच्छारदण्डपिङ्गलका ।
 माणहलहूणकोहलशीतकमाण्डव्यभूतपुराः ॥ २७ ॥
 गान्धारयशोवतिहेमनालराजन्यखचरगव्याश्च ।
 यौधेयदासमेयाः श्यामाकाः क्षेमधूर्ताश्च ॥ २८ ॥
 ऐशान्यां मेरुकनष्टराज्यपशुपालकीरकाश्मीराः ।
 अभिसारदरदत्तङ्गणकुलतसेरिन्धवनराष्ट्राः ॥ २९ ॥
 ब्रह्मपुरदावेडाभरवनराज्यकिरातचीनकौणिन्दाः ।
 भल्लापलोलजटामुरकुनटखसघोषकुचिकाख्याः ॥ ३० ॥
 एकचरणानुविद्धाः सुवर्णभूर्वेमुधनं दिविष्ठाश्च ।
 पौरवचीरनिवगनत्रिनेत्रमुखाद्रिगन्धर्वाः ॥ ३१ ॥
 वङ्गरात्रियायैः क्रूरग्रहपीडितैः क्रमेण नृपाः ।
 पाञ्चालो मागधिकः कालिङ्गश्च क्षयं यान्ति ॥ ३२ ॥
 आवन्तोऽथानर्त्ता मृत्युं चायाति सिन्धुसौवीरः ।
 राजा च हारहौरो मद्रेशोऽन्यश्च कौणिन्द ॥ ३३ ॥

बृहत्संहिता Chapt. XIV.

प्राङ्मर्मदार्धशोणोड्वज्जसुह्वाः कलिङ्गबाह्लीकाः ।
 शक्यवनमगधशबरप्राग्ज्योतिषचीनकाम्बोजा ॥ १ ॥
 मेकलकिरातविटका बहिरन्त शैलजा पुलिन्दाश्च ।
 द्रविडानां प्रागर्द्ध दक्षिणकूलं च यमुनाया ॥ २ ॥
 चम्पोदुम्बरकौशाभिवेदिविन्ध्याटवीकलिङ्गाश्च ।
 पुण्ड्रा गोलाङ्गूलश्रीपर्वतवर्धमानाश्च ॥ ३ ॥
 इक्षुमतीत्यथ तस्करपारतकान्तारगोपबीजानाम् ।

तुषधान्यकटुकतरुवनकदहनविपसमरशूराणाम् ॥ ४ ॥
 गिरिसलिलदुर्गकोशलभरुकच्छममुद्रोमकतुखाराः ।
 वनवासितङ्गणहलन्त्रीराज्यमहाणवद्दीपा ॥ ६ ॥
 शोणस्य नर्मदाया भीमरथायाश्च पश्चिमाद्धस्थाः ।
 निर्विन्ध्या वेत्रवती सिप्रा गोदावरी वेणा ॥ ९ ॥
 मन्दाकिनी पयोष्णी महानदी सिन्धुमालतीपाराः ।
 उत्तरपाण्ड्यमहेन्द्राद्रिविन्ध्यमलयोपगाश्चोला ॥ १० ॥
 द्रविडविदेहान्ध्रादमकभागापुरर्वाङ्गणा समन्त्रिकाः ।
 कुन्तलकेरलदण्डकान्तिपुरम्लेच्छसङ्करजाः ॥ ११ ॥
 नासिवयभोगवर्धनविराटविन्ध्यादिपार्श्वगा देशाः ।
 ये च पिवन्ति सुतोया तार्पी ये चापि गोमतीसलिलम् ॥ १२ ॥
 लौहित्य सिन्धुनद सरयूर्गङ्गाभीरिका रथाहा व ।
 गङ्गाकौशिक्याया सरितो वैदेहकम्बोजा ॥ १६ ॥
 मधुराया पर्वार्ध हिमवद्रोमन्तचित्रकूटस्थाः ।
 मौराष्ट्रसेतुजलमार्गपण्यविलपर्वताश्चणिणः ॥ १७ ॥
 चरपुरुषकुहकजीवकशिङ्गकविशटसूचकामिचाररताः ।
 दूतनपुमकहास्यज्ञभनतच्चेन्द्रजालज्ञा ॥ १९ ॥
 सिन्धुनदपूर्वभागो मधुरापश्चार्धभरतसौवीरा ।
 स्वप्नोदीच्यविपाशामरिच्छतद्रूमठसाल्वाः ॥ २१ ॥
 त्रैगर्तपौरवाम्बुप्रपारता वाटधान्यौधेया ।
 मारस्वतार्जुनायनमरुत्सार्द्धग्रामराष्ट्राणि ॥ २२ ॥
 तक्षशिलमातिकावतग्रहगिरिगान्धारपुष्कलावतकाः ।
 प्रस्थलमालवकैकयदाजाणोदीनरा शिवय ॥ २६ ॥
 ये च पिवन्ति वितस्तामिरावती चन्द्रभागरारित च ।
 रथरजताकरकुजरतुरगमहामात्रधनयुक्ताः ॥ २७ ॥
 आनर्तार्धुदपुष्करमौराष्ट्रभीरशङ्करवतकाः ।
 नष्टा यस्मिन्देसे सरस्वती पश्चिमो देशः ॥ ३१ ॥
 कुरुभूमिजा प्रभास विदिशावेदस्मृतीमहीतटजाः ।
 खलमल्लिननीचतैलिकविहीनयत्त्वोपहतपुंस्तवाः ॥ ३२ ॥
 गिरिदुर्गपल्लवधेतहूणचोलावगाणमरुचीना ।
 प्रत्यन्तधनिमहेच्छव्यवगायपराकमोपेता ॥ ३८ ॥

वृहत्संहिता - Chap. XVI.

cf. also the quotations from पराशर in Smṛitotpatti's commentary *ad loc.*

cf. also महेन्द्रो मलयः सह्यः शुक्तिमान् कक्षपर्वतः ।
 विन्ध्यश्च पारियात्रश्च मत्तात्र कुलपर्वताः ॥
 भारतस्यास्य वर्षस्य नव भेदान्निशामय ।
 इन्द्रद्वीपः कशेरुमान् ताम्रपर्णो गभस्तिमान् ॥

नागद्वीपस्तथा सौम्यो गन्धर्वस्त्वथ वारुणः ।
 अयं तु नवमस्तेषां द्वीप सागरसंवृतः ॥
 योजनाना सहस्रं तु द्वीपोऽयं दक्षिणोत्तरात् ।
 पूर्वे किराता यस्यान्ते पश्चिमे यवनाः स्थिता ॥
 ब्राह्मणा क्षत्रिया वैद्या मध्ये शूद्राश्च भागशः ।
 इज्यायुधवणिज्यायैर्वर्तयन्तो व्यवस्थिता ॥
 शतद्रूचन्द्रभागाद्या हिमवत्पादनिर्गताः ।
 वेदस्मृतिमुखाद्याश्च पारियात्रोद्भवा मुने ॥
 नर्मदासुरसाद्याश्च नद्यो विन्ध्याद्रिनिर्गता ।
 तापीपयोष्णीनिविन्ध्याप्रमुखाः कक्षसम्भवाः ॥
 गोदावरी मीमरथीकृष्णवैष्णविकास्तथा ।
 मन्दापादोद्भवा नद्य स्मृता पापभयापहा ॥
 कृतमालाताम्रपर्णाप्रमुखा मलयोद्भवा ।
 त्रिसामावर्षिकुत्याद्या महेन्द्रप्रभवा स्मृता ॥
 ऋषिकुत्याकुमाराद्या युक्तिमत्पादसम्भवा ।
 आसां नद्युपनयश्च सन्त्यन्याश्च सहस्रशः ॥
 तास्मिमे कुरुपाद्या मध्यदेशादयो जनाः ।
 पूर्वदेशादिकाश्चैव कामरूपनिवासिनः ॥
 पुण्ड्राः कलिङ्गा मगधा दक्षिणात्याश्च सर्वशः ।
 तथापरान्ता सौराष्ट्रा शशाभीरास्तथावुदा ॥
 कारुषा मालवाश्चैव पारियात्रनिवागिनः ।
 मावीरा सैन्धवा हूणा शारवा शाकलवासिनः ॥
 मद्रारामास्तथाम्बष्टा पारसीकादयस्तथा ।
 आसां पिवन्ति सलिलं वमन्ति मरिता सदा ।
 गर्मापतो महाभागा हृष्टपृष्ठजनाकुला ॥

विष्णुपुराण II, 3.

Vinayachandra enumerates 84 countries in his काव्यशिक्षा.

'चतुरशीर्दिशाः गौडकन्यकुब्जकौल्लककलिङ्गाङ्गवङ्गकराजचालुकामाधोद्वीपुण्ड्रोडीशमालवल्लो-
 हितपश्चिमकालवालभसौराष्ट्रकङ्कणलटश्रीमालावुदमेदपाटमरुवेन्द्रयमुनागङ्गातीरान्तर्वेदिमागधमध्यकुरु-
 वाहलकामरूपकाश्यवन्तीपापान्तःकृगितसौवीरजौशीरवाकाणोत्तरापथगुर्जरभिन्धुकैकाणनेपालटकतुरु-
 ष्कताङ्गारवर्वरजर्जरकादमीरहिमालयलोहपुरुषश्रीराष्ट्रदक्षिणापथमिषचौलकौशलपाण्डुअन्धविन्ध्यकर्णोद-
 द्रविडश्रीपर्वतविदर्भधाराडरलाजीतापीमहाराष्ट्राभीरनर्मदातटद्वीपदेशाश्चेति ।'

also हीरूयाणीत्यादि षट्शतम् । पत्तनादि द्वादशकम् । मातरादिश्चतुर्विंशति । वङ्ग इत्यादि
 षट्त्रिंशत् । भालिजादि चत्वारिंशत् । हर्षपुरादि द्विपञ्चाशत् । श्रीनारप्रभृति षट्पञ्चाशत् । जम्बूसरप्र-
 भृति षष्टिः । पडवानप्रभृति षट्सप्तति । दर्भावतीप्रभृति चतुरशीति । पेटलापद्रप्रभृति चतुरश्रशतम् ।
 पदिरालुकाप्रभृति दशोत्तरं शतम् । भोगपुरप्रभृति पोटशोत्तरशतम् । धवलककप्रभृति पञ्चशतानि ।
 माहडवासायमर्धाष्टमशतम् । कौङ्कणप्रभृति चतुर्दशाधिकानि चतुर्दशशतानि । चन्द्रावतीप्रभृति
 अष्टादशशतानि । द्वाविंशतिशतानि महीतटम् । नवसहस्राणि सुराष्ट्रा । एकविंशतिः सहस्राणि लाट-

देशः । सप्ततिसहस्राणि गुर्जरो देशः पारतथ । अहूडलक्षाणि ब्राह्मणपाटकम् । नवलक्षाणि डाहलाः ।
अष्टादशलक्षाणि द्विनवलधिकानि मालवो देशः । षड्विंशलक्षाणि कन्यकुब्जः । अनन्तरमुत्तरापथं
दक्षिणापथं चेति ।

Hemacandra in his अभिधानचिन्तामणि explains the names of countries as follows:—

प्राग्ज्योतिषाः कामरूपा मालवाः स्युरवन्तयः ।
त्रैपुरास्तु डाहला स्युश्चैद्यास्ते चेदयश्च ते ॥
वङ्गास्तु हरिकेलीया अङ्गाश्चम्पोपलक्षिता ।
साल्वास्तु कारकुक्षीया मरवस्तु दशेरकाः ॥
जालन्धरास्त्रिगर्ता स्युः तायिकास्तजिकाभिधाः
कश्मीरास्तु माधुमताः सारस्वता विकर्णिकाः ॥
वाहीकाष्टकनामान् वाल्हीका वाल्हिकाह्वया ।
तुरुष्कास्तु साख्य स्युः कारुषास्तु वृद्धदृहाः ॥
लम्पाकास्तु मुष्ण्डा स्युः गौवीरास्तु कुमालकाः ।
प्रत्यग्रथास्त्वहिच्छत्रा कीकटा मगधाह्वयाः ॥
औड्रा केरलपर्यायाः कुन्तला उपहालकाः ।

अभिधानचिन्तामणि 4. 22-27.

Jayamangala in his commentary on the वात्स्यायनकामसूत्र locates the various countries as under —

वङ्गा लौहिल्यात् पूर्वेण । अङ्गा महानद्या पूर्वेण । कलिङ्गा गौडविषयादक्षिणेन । वाल्हीकदेश्या
उत्तरापथिकाः । आवन्तिका उज्जयिनीदेशभवाः । ता एवापरमालव्य । पश्चिमसमुद्रममीपे-
ऽपरान्तदेशः । अपरमालवपश्चिमेन लाटविषयः । नर्मदाया दक्षिणेन देशो दक्षिणापथः । तत्र कर्णाट-
विषयात् पूर्वेणान्ध्रविषयः । नर्मदाकर्णाटविषययोर्मध्ये महाराष्ट्रविषयः । कर्णाटविषयादक्षिणेन द्वि-
विषयः । कोङ्कणविषयात् पूर्वेण वनवासविषयः ।

For the description of the countries lying on the way from Ceylon to Ayodhya, see his own बालरामायण (X, 26-96).

For the modern equivalents of these places see Cunningham's 'The Ancient Geography of India', 'The Geographical Dictionary of Ancient and Mediaeval India' by N. L. Dey, and "The Original Inhabitants of India" by G. Oppert.

For products cf. स्थलपथेपि हैमवतो दक्षिणापथाच्छेयान्, हस्त्यश्वगन्धदन्ता-
जिनरूप्यसुवर्णपण्यास्सारवत्तरा इत्याचार्याः । न इति कौटिल्यः । कम्बलाजिनाश्चपण्यवर्जाः
शङ्खवज्रमणिमुक्तासुवर्णपण्याश्च प्रभूततरा दक्षिणापथे । कौटिलीय अर्थशास्त्र p. 298.]

Page. 95.

ll. 1-2. In this verse the figure विरोधाभास is shown by the words अपूर्व etc.

*[l. 5. एकं ज्योतिर्दृशौ (सूर्यशतक. 13)

l. 10. MSS of विवेक read दशदिक्कूटपर्यन्त.]

l. 11. स्थूललक्ष्य=one who cannot observe minutely.

*[l. 14. Viveka reads द्विधा च दिव्यव्यवहारः]

ll. 12-14. विवक्षापरतन्त्रा=depending on the desire of the speaker. When an astronomer explains the position of directions, he takes recourse to the position of heavenly bodies such as Citrā, Svāti, Dhruva, etc. The direction east is decided by seeing the intermediate distance between the two stars चित्रा and स्वाती.

Here the word चित्रास्वात्यन्तर denotes also the day on which the sun's position is between these two stars. That day is known as विषुवान् when the day and night are equal. There are two such days in a year and they are known as चैत्र or शारदसम्पात and रैवत or वसन्तसम्पात. Only on these two days the sun's position is exactly to the east of the earth at the time of rising, and exact west at the time of setting. In all the other days of the year the sun rises either to the north or to the south in the eastern horizon and the day or night is either longer or shorter according as it is either the Summer Solstice or the Winter Solstice. People in ancient days used to determine the correctness of the eastern direction by the rise of the sun on the विषुवत् day when the sun rises between the चित्रा and स्वाती constellations, or in other words, when he is in the last degrees of the sign of Virgo. Kātyāyana and his commentator Karkācārya, for instance, have adopted this method of चित्रास्वात्यन्तर to determine the correctness of the eastern direction for the Vedic rites.

cf: समे शङ्कुं निखाय शङ्कुसम्मितया रज्ज्वा मण्डलं परिलिख्य यत्र लेखयोः शङ्कुप्रच्छाया निपतति तत्र शङ्कुं निहन्ति । सा प्राची । (कात्यायनशुल्बसूत्र २.)

दक्षिणायने तु चित्रां यावदादित्य उपसर्पति । उदगयने स्वातीमिति । विषुवतीये त्वहनि

चित्राखालोर्मध्ये एवोदयः । अतस्तन्मध्ये शङ्कुगतैव च्छाया भवति + + + + अपि चाभियुक्तो-
पदेशः “चित्राखालोरन्तरालं प्राची” इति । न तदन्तरालमादित्यो जहाति । (कर्कभाष्य. २)

*[1. 17. द्वित्रैः (विद्वशाल. I. 11.)

11. 21-22. For यियासुः and जिहासुः MSS of विवेक read यियासन् and जिहासन् ।

1. 23. पश्य पश्चिमदिगन्तलम्बना (कुमार. VIII. 32)]

Page. 96.

*[1. 1. अस्त्युत्तरस्याम्- (कुमार 1.1)

1. 6. यादासि. (बालरामायण VII. 45)]

1. 7. Printed editions of the Bālarāmāyana read as वामेन चन्दन-
गिरेस्त दक्षिणेन ।

^ [1. 14. Read उत्तरादावप्युत्तरदिगभिधानम् ।

1. 15. तत्रागारम् (मेघदूत. II. 12)]

Page. 97.

1. 3. मुरल is a country situated in the southern part of India according to the geography given on page 93. l. 26.

1. 7. For the country of the Yavanas situated in the western India, see page 94. l. 5.

11. 9-12. The readings of this verse in the Viddhasālābhaṅjikā (1-25) and the Bālarāmāyana (5-38) are given below for comparison. Viddhasālābhaṅjikā :

साम्यं सम्प्रति सेवते विचकिलं प्राण्मासिकैर्मौक्तिकं
बाह्वीकीदशनव्रणारुणतरैः पत्रैरशोकश्चित ।
भृङ्गालम्बितकोटि किशुकमिदं किञ्चिद्विद्वन्तायते
माजिष्टैः स्वर्कश्च पाटलतरोरन्यैव काचिल्लिपि ॥

Bālarāmāyana -

सूते संप्रति दुग्धमुग्धसुभगं पुष्पोद्गमं मल्लिका
बाह्वीकीदशनव्रणारुणदलैः पत्रैरशोकोऽर्चितः ।
भृङ्गालङ्कितकोटि किशुकमिदं किञ्चिद्विद्वन्तायते
माजिष्टैर्मुकुलैश्च पाटलतरोरन्यैव काचिल्लिपि ।

Here Rājasekhara seems to have introduced a change in his own verse to suit the context.

1. 15. Hastinapura, where Kurupandavas ruled, is situated in the Madhyadeśa according to its situation mentioned on page 94. l. 17.

l. 18. The same verse युधिष्ठिर etc. may be taken to show मध्यदेश्यदयामता also, as poets do not differentiate the two colours कृष्ण and श्याम according to the statement made in कविसमय. see p. 84. l. 23.

ll. 21-22. Construe—उत्तरकोसलेन्द्रपुत्र्याः तव नवनवनीतपिण्डगौरौ अलिके प्रतिकलत् मृगाङ्गविव मृगमदपत्रनिभेन लाञ्छनेन अवगतम् ।

Here the word नवनवनीतपिण्डगौरौ shows the colour of a woman belonging to मध्यदेश.

*[l. 25. कपोले जानक्या (हनुमन्नाटक. III. 50.)] The MS. B. and two MSS of विवेक read स्वरस्वरः स्फारोद्गमरपुलकं वक्त्रकमलम् । The reading of the A. MS. is adopted in the text.]

ll. 25-26. The Videha country is included in the list of countries in the eastern part of India. The colour of Jānakī therefore is expected to be black or कृष्ण. But she is described here as white or गौर because she belonged to a royal family. This verse is also found in the drama Mahānātaka or Hanumannātaka, and describes the state of Rāma's mind when he was awaiting the arrival of the army of Khara and his brothers at Pañcavatī. From this quotation, found originally in the Mahānātaka and quoted subsequently by Rājasekhara, it should not be presumed that the text of the Mahānātaka as available to-day is the genuine one, or was composed before the Kāvya-mīmāṃsā. The drama as at present available seems to be a compilation of verses pertaining to the story of Rāma by a later writer who flourished in the 10th century or later. The present drama contains verses of early dramatists such as Bhavabhūti, Rājasekhara and others, and it is thus reasonable to suppose that the author flourished a little after the time of Rājasekhara. The verse पृथिवि स्थिरा भव of the Bālarāmāyaṇa (1-48) occurs in the Mahānātaka (1-29) and the verse चूडाचुंबित-कङ्कपत्र etc of Bhavabhūti appears in the Mahānātaka (2-3). It cannot, however, be denied that there was a Mahānātaka quite different from the available text because some writers on drama-turgy cite a Mahānātaka as one of the best dramatic compositions. S'āradātanaya, for instance, in his Bhāvaprakāśana gives the description of the Mahānātaka thus:-

सर्वश्रुतिविनिष्पन्नं सर्वलक्षणसंयुतम् । समग्रं तत्प्रतिनिधिं महानाटकमुच्यते ॥

P. 241-5.

तन्नामोऽहं यदीत्यादि महानाटककल्पितम् ।

P. 279-22.

It cannot, therefore, be definitely said that this verse कपोले etc. formed part of the gunume and the original Mahānātaka composed earlier than the Kāvya-mīmāṃsā. It is also possible that it belonged to some other drama dealing with the Rāma-story which was composed earlier than the Kāvya-mīmāṃsā and later on added to the Mahānātaka.

Construe this verse thus:-

जानक्याः करिकलभदन्तद्युतिमुषि कपोले स्फारोद्भ्रमरपुलकं वक्त्रकमलं स्मरस्मेरःमुहुः पश्यन् etc.

Page. 98.

ll. 3-4. Rukmiṇī, the daughter of the king of Vidarbha, is expected to be of black complexion as the Vidarbha country is included in the southern India. But, here, she is described as गौर or पाण्डु because she belonged to a royal family.

l. 5. एवमन्यदपि etc. Hemacandra quoted the whole chapter upto this line without expressing his indebtedness to Rājaśekhara but omitted the two verses, निगदित etc in his Viveka.

ll. 6-9. It is said here that any description contrary to the geographical peculiarities of any country is considered as a blemish in composition and, therefore, poets are advised to be careful in avoiding this Doṣa in their works

cf. Bhāmaha 4,29-30; Daṇḍin 4,40-44 and Vāmana 2,2,23.

तदुदाहृतयस्तु दोषेषु । Instances of देशविरोध are illustrated by the author in the chapter dealing with the blemishes of composition or the 16th Adhikarana of the Kāvya-mīmāṃsā This passage also shows that Rājaśekhara, intended to complete this Kāvya-mīmāṃsā in 18 Adhikaraṇas as enumerated in the first page of this work.

सूत्रित । This word also indicates that the author's intention was to write this work in the form of Sūtras on the model of the Arthasāstra and the Kāmasūtra.

मद्भुवनकोशम् । According to the list of subjects given on p. 2. 1. 4., Bhuvanakośa seems to be the subject-matter of the last chapter of this Adhikarana कविरहस्य, and it immediately follows देशकालविभाग of 17th and 18th chapters. But instead of that, Kālavibhāga is treated as the last subject and the chapter-colophon also shows that the first Adhikarana कविरहस्य ends with the chapter on Kālavibhāga. It may, therefore, be surmised that probably there were some more Adhyāyas dealing with the Bhuvanakośa even after

the Kālavibhāga chapter in order to complete the first Adhikarana, and these are irretrievably lost to us just as the other 17 Adhikaranas. This Bhuvanakośa does not seem to be a separate work of Rājaśekhara because he mentions this as a part of the Kāvya-mīmāṃsā, and also because the author is known to have composed only six works as mentioned in the Bālarāmāyaṇa. cf. विद्धि नः षट् प्रवन्धान् । 1-12. Such being the case, the Bhuvanakośa cannot be included in this list of six works, and it is very improbable that Rājaśekhara should compose an independent work by name Bhuvanakośa in addition to this voluminous work Kāvya-mīmāṃsā. The following six works may be taken as his composition: the four dramas, the Kāvya-mīmāṃsā and the Haravilāsa Kāvya. For detailed information, see introduction.

Adhyāya XVIII.

l. 13. This line is not found in any of the MSS of this work. On the authority of Hemacandra who quoted the whole chapter in the same order in his Kāvyaṇuśāsanaviveka, this line has been added on to the text.

*[l. 14. काष्ठा etc. cf. with this, the division of time in कौटिलीयार्थशास्त्र p. 108. Read समेते ।]

ll. 14-15. This verse is found in the Vāyupurāṇa with slight modifications :

काष्ठा निमेषा दश पञ्च चैव त्रिंशच्च काष्ठा गणयेत् कलान्तम् ।
त्रिंशत्कलश्चैव भवेन्मुहूर्तः तैस्त्रिंशता रात्र्यहनी समेते ।

chapter 50-169.

In the Arthaśāstra the division of time is different:—

द्वौ वृटौ लवः । द्वा लवौ निमेषः । पञ्च निमेषाः काष्ठा । त्रिंशत्काष्ठा कला । चत्वारिंशत्कलानाडिका । दिनाडिको मुहूर्तः । पञ्चदश मुहूर्तो दिवसो रात्रिश्च ।

It may be noted that Kautilya states five Nimeṣas as equivalent to one Kāsthā, and eighty Kalās as equivalent to one Muhūrta. But according to Vāyupurāṇa 15 Nimeṣas make one Kāsthā while thirty Kalās make one Muhūrta.

ll 16-25. Compare Arthaśāstra 2. 20. 38 on the subject of देशकालमान ।

*[l. 21. The Viveka reads वर्धमानसोमशुक्लिमा and वर्धमान सोमशुक्लिमा.]

Page. 99.

*[1. 1. *Cf* मधुश्च माधवश्च शुक्रश्च शुचिश्च नभश्च नभस्यश्चेषश्चोर्जश्च सहश्च सहस्यश्च तपश्च तपस्यश्चोपयोम गृहीतोऽसि । तैत्तिरीयसंहिता. 1-4-14-1.]

ll. 1-3. The names नभानभस्य etc. are Vedic terms for twelve months.

l. 4. पूर्वो वायुः । The wind originates in the eastern horizon.

The Ācāryas think that the wind originates from the west in the rainy season, and that by the eastern wind the clouds are dispersed and therefore the rains are obstructed.

ll. 7-8. अम्भोभृत=filled with water.

वारुणा:=belonging to the west, the direction assigned to the god Varuna.

*[1. 10. पौरस्त्यस्तोयदत्तैः । सूर्यगतक. 55. There the reading is पावनः].

l. 22. सारी=full of the essence.

*[1. 24. लम्पाकीनां (बालरामायण 5-35).]

ll 24-27. Rājasekhara seems to have changed the reading of this verse from the version adopted by him in his Bālārāmāyana in order to suit the present context.

The last line in the Bālārāmāyana reads:—हैमना वान्ति वाताः ।

According to the list of countries given above on page 94, the countries Lūpāka, Vālhava and Kulūta mentioned in this verse, are situated in the northern part of India

Page. 100.

l. 5. Reading मिलितमलयज seems to be better than मलितमलयज and it means that the southern wind comes in contact with the products of the Malaya mountains.

सीमन्तिनीनाम्, must be connected with मानचौरः ।

l. 11. वीतार्णसाम्=bereft of water.

l. 15. कुकूलम्=a fire made of chaff.

l. 16. कार्शानवै=weapon made of fire.

l. 17. Here Rājasekhara describes the six seasons of the year and enumerates the customs adopted in those seasons, and asks poets to follow the same method in their poetry. He also records the

इक्षुदण्डस्य मण्डस्य दध्नः पिष्टकृतस्य च ।

वाराहस्य च मांसस्य सैष गच्छति फाल्गुनः ॥

The word वराहवर्त्राणि seems to mean वराहमांस ।

Page. 103.

1. 6. त्रिशङ्कु is a star which is believed to represent the king Triśaṅku of Ayodhyā who rose to heaven by the spiritual power of Viśvāmitra. This star becomes visible in this season.

1. 9. खाण्डवः=sugar-candy.

1. 13. The word हेमन्तधर्मा is grammatically correct according to the rule 'धर्मादनिच् केवलात्' 5-4-124 of Pāṇini.

1. 18. पृथुरतक्कमपीतशीतम् । This word may be taken as an adverbial clause to स्वपन्ति or an adjective to रजनी when it is changed to ०शीताम् ।

Page. 104.

1. 3. सौभाग्यम् etc. This idea is derived from the verse of Vālmiki quoted already in this work. p. 71. l. 6.

Cf:—रविसङ्क्रान्तसौभाग्यस्तुषाराविलमण्डलः ।

निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ॥

Rāmāyaṇa 3. 16. 13.

The purport of this verse is as follows:—The faculty of pleasing every-one belongs naturally to the moon; the sun seems to be endowed with this faculty in winter days, and consequently, the moon is deprived temporarily of the faculty of pleasing all in winter nights.

1. 5. सिद्धार्थयष्टिः=the plant of the white mustard.

1. 15. दरिद्रनिन्यः । Because poor people do not possess sufficient clothing to protect themselves in winter.

*[1. 17. अभिनववधू, attributed to मालवसूद in औचित्यविचारचर्चा and to भास in सुभाषितहारावलि, found also in सरस्वतीकण्ठाभरण. The first Pāda is found in वामनालङ्कार too.]

1. 24. पृथ्वीमपि=though quite large.

Page. 105.

11. 5-6. The worship of Gaurī and the love-god or Manmatha is introduced here.

l. 11. माहारजनांशुक=clothing with golden embroidery.

ll. 23-26. The purport of this verse is that ladies learn from the spring how to twist their hair into a braid on seeing the Mādhavi buds which grow on the advent of the spring; also, how to speak sweetly on hearing the sweet tone of the cuckoos and to worship Manmatha with the flowers of Damanaka tree.

Page. 106.

ll. 1-4. For similar description, compare:—

कुरवक कुचाघातक्रीडारसेन वियुज्यसे etc.

Kāvyamīmāṃsā p. 73. l. 10.

and मुखमदिरया पादन्यासे. विलासविलोकिने:

बकुलविटपी रक्ताशोकस्तथा तिलकद्रुमः ।

Ibid. p. 73. ll. 14-15.

l. 9. गूवाक =the betel-nut tree.

l. 10. हिन्ताल=a kind of palm tree

*[l. 24. Read सक्तुधाने]

l. 24. सक्तुपान=a drink prepared with rice-flour. शुचौ=in the months of Jyēṣṭha and Āsāḍha.

l. 25. प्रणे=early in the morning.

l. 26. कायमान=a hut.

Page. 107.

l. 2. सुष्ठियोग:=handy combination, i. e. materials easily available to alleviate the heat of the summer.

l. 20. उच्चारघट्टघटिकावलया:=a row of pitchers creating noise at the entrance of the wells.

l. 25. रसाल=curd mixed with sugar and spices. Known also as श्रीखण्ड.

सहकाररसार्चिता=to which the essence of the mango fruit is added.

l. 26. जलभक्तम्=cooked rice mixed with water.

मन्था:=curd which has been churned.

Page. 108.

l. 1. मृगलावरसा:=essence of deer and the Lāva birds.

l. 4. तार=a big pearl.

*[1. 18. द्युतसुमनसः attributed to मालवकुवलय in औचित्यविचारचर्चा; quoted in वामनालङ्कार. III. 2, 5. There the second pāda is मलयमरुतः सर्पन्तीमे विद्युक्तवृत्तिच्छिदः । The Vrtti runs as: ऋतुसन्धिप्रतिपादनपरेऽत्र द्वितीयपादे प्रक्रममेद । एवं द्वितीयपादः पठितव्य 'मनसि च गिरं बध्नन्तीमे किरन्ति न कोकिलाः ।]

1. 20. Construe: सविबुः मरीचयः शीतोष्णसं लुनन्ति । नच क्रमोदयदायिनीं जरठता-मालम्बन्ते ।

Kṣemendra explains in his Aucityavicāracarcā the meaning of this verse in the following passages:—

अत्र शिशुतरवसन्तकान्तोपवननवरसोष्णससूच्यमानमनसिजोत्कण्ठावर्णनायामृतुसंधिसमुचिताः कुन्दाः कुसुमावसानशून्यतनवः, किंशुकाशोकाः कलिकोटूमभरालसाः, मनसि कोकिलाः कलकृजितान्यनुसन्दधति, रवेर्मरीचयः शीतोष्णसमथ च निवारयन्ति नच सन्तापदायिनीं प्रौढतामालम्बन्ते ॥'

1. 23. This verse appears also in the Viddhasālabbhañjikā of our author (1-23).

Page. 109.

*[1. 2. साम्यम् Cf. विद्वशालभञ्जिका. 1-25]

1. 2. The first line alone of this verse is taken from 1-25 of the Viddhasālabbhañjikā, while the other three lines are newly composed in order to suit the context.

*[1. 9. खं वस्ते quoted in सरस्वतीकण्ठाभरण II.]

11. 9-12. In this verse the commencement of the rainy season is described. Here the blossoming of the lotus which happens in summer, is described as continued in the rainy season also.

11. 14-19. Here Rājasekhara states some other signs of previous seasons which are described as continued in subsequent seasons. Here धूलिकदम्ब, a sign of the summer, is described in this verse to represent धाराकदम्ब of the rainy season. In this verse all adjectives apply to the subject represented by the word समरवारि-धरागमस्य ।

11. 20-25. Here it is stated that the Jāti flower which is known in the rainy days as कार्दमी or 'muddy', continues blossoming even in Autumn when its fragrance is enriched.

Page. 110.

11. 1-2. In this verse, the commencement of S'arat and a new-comer from his wanderings, are described as similar by the उपमा and श्लेष figures of speech. Here the days of S'arat season are stated as similar to the legs of the new-comer.

1. 4. Bāṇa, Āsana and Kuruntakas represent different kinds of plants.

*[1. 7. द्वादशमासः । cf. पञ्चपादं पञ्चतैव हेमन्तशिशिरावेकीकृत्यैव कल्पना । शङ्करभाष्य on प्रश्नोपनिषद् 1. 11.]

1. 7. All the signs of Hemanta are here said to continue even in S'isira, as these two are not generally considered as separate seasons.

1. 9. सुरभिः=the spring or वसन्त.

The three verses beginning from गेहे वाहीकयूनाम्, illustrate an instance of descriptive method in which the signs of Hemanta and S'isira are said to continue even in the spring.

ll. 11-14. In this verse, the flowers of दमनक etc., are described as continued even in the spring.

ll. 17-18. Construc.—श्रवणकटु रटत् नवमधुपटलीलम्पटं षट्पदानां चक्रं कर्पटेन धुन्वन् सोऽकण्ठ अभ्येति ।

*[1. 19. धुनानः कावेरी quoted in सदुक्तिकर्णामृत (1-457)]

ll. 24-25. Here, the signs of the spring and the winter are described as continued in the summer.

Page. 111.

*[1. 1. कर्णे स्मेरं शिरीषम् (बालरामायण 5. 26)]

1. 2. कलाची=fore-arm.

The Bālarāmāyana reads the second line as :—कण्ठे माला विशाला वपुषि च नलिनीमूलकाण्डा कलापा ।

But the reading found here seems to be better than that of the Bālarāmāyana.

1. 9. एवमुदाहरणान्तराणि ।

For the other examples illustrating natural sceneries of different countries and the costume and manners of ladies inhabiting them, a reference may be made to the author's other works such as the Bālarāmāyana, Karpūramañjarī, Vidhhasalabhañjikā and Bālabhārata where he has exhibited his profound knowledge of the subject, particularly, of the seasonal changes and the topography of the different parts of India.

ll. 10-11. Here Rājasekhara says that the commencement, development and continuation of the different seasons are described

here only in a very concise form, and that the other characteristics of the seasons, therefore, should be imagined by the poets themselves.

नामग्राहं कियद्दूमः। The author regrets here his inability to deal in detail with everything that he happened to know. This testifies to his vast knowledge and his love of the subject. It may further be said that there is no other work in the Sanskrit literature, superior to this portion of the *Kāvya-mīmāṃsā* on the subject of the description of the different seasons. The inferiority of such works as the *Rtusamhāra* will be quite apparent when it is compared with this chapter.

ll. 12-13. Here the author advises other poets not to record their observations indiscriminately in their compositions but to adopt only the method followed by the early poets as their chief guide while describing.

l. 14. Rājasekhara wants to close this chapter on seasons and their divisions after noting down two more points regarding the flowers and fruits which also belong to the main theme of this chapter. According to Rājasekhara flowers are required to serve six different functions, such as —(1) शोभा beauty (2) अन्धस् food (3) गन्ध smell (4) रस essence (5) फलम् fruits (6) अर्चनम् worship. There is no seventh function to be served by them except to wither and decay in the forest.

ll. 16-23. A period of four months is to be allowed by poets while describing the process of transformation from a flower to a ripened fruit. This period of four months refers only to the case of the flowers of the trees and not to those of the creepers in which case the period of maturity is two months only.

ll. 24-25. Here Rājasekhara classifies fruits under six heads according to their form. The word व्याज here means pretence. In every fruit the kernel is hidden in the useless and rough skin and this is what is known as pretence. This pretence also varies in six ways by its position in the fruits, either inside or out-side or in both places, and so on. All fruits are divided into six groups following the nature of the pretence of the fruits.

Page. 112.

ll. 1-4. The fruit of the *Lakuca* tree has व्याज only in the middle and all other portions of it are useful. This fruit may be like the *Ciku* (चिक्कु) fruit of the present day.

Mocā or plantain has its व्याज only on the skin.

Āmra or mango fruits have their व्याज both in the seed as well as in the skin, and the fruit ककुम has the व्याज everywhere. This seems to be the fruit of the अर्जुन tree.

The Panasa fruit has many व्याज both in and out, and, therefore, it is called बहुव्याज । नीलकपित्थ seems to be a variety of the Kapittha fruit and it has no व्याज anywhere.

ll. 5-8. Here Rājasekhara advises poets to take more care to keep up the propriety (अंशुः) in description than the rules of poetics. For example, all the different seasons should not be, as a rule, described together in one particular place; but one or two only may be dealt with in different places in the composition, not necessarily in the same order as the seasons appear.

ll. 9-10. अवधान is शक्ति or Pratiḥā.

Cf. अवधानातिशयवान् रसे तत्रैव सत्त्विविः ।
भवेत्तस्मिन् प्रमादो हि झगिल्येवोपलक्ष्यते ॥

Dhvanyāloka, 3-29.

ll. 11-12. Here the author mentions the subject of this chapter as the division of time, and states that due to the lack of accurate knowledge, poets are apt to be confused while handling this subject. An accurate knowledge of this subject often makes poets superior.

*[l. 13. राजशेखर The following verse in सरस्वतीकण्ठाभरण containing the name राजशेखर seems to have been taken from his हरविलास.

अष्टपत्रमेव कविनामाङ्कः यथा—

“रातावद्याधिराज्या विसररसविद्याजवाक् क्षमापकारा
राका पक्ष्माभशेषा नयननयनस्त्रा रवया स्तव्यमारा ।
रामा व्यस्तस्थिरत्वा तुहिनननहितुः श्री. करक्षारधारा
राधा रक्षास्तु मह्यं शिवमममवशिष्यालविद्यावतारा ॥”

निर्दिष्टाष्टदलन्यासमिदं पादार्द्धभक्तिभिः । अष्टपृष्ठाकर्णिवं कोणे वतानाः क्रमस्तुजम् ॥
तत्राङ्को राजशेखरकमलः । सरस्वतीकण्ठाभरणे, द्वितीये-पत्रि-छन्दे ।]

ll. 13-15. The colophon and the post-colophon statements, here, indicate the ending of the first section or Adhikarāṇa of the Kāvya-mīmāṃsā dealing with the Kavirahasya. In this connection it should be remembered that there must have been another chapter belonging to this Adhikarāṇa and dealing with the subject

of Bhuvanakośa as enumerated in the first chapter p. 2. l. 4 and which now seems to be lost. According to that statement: भुवनकोश । इति कविरहस्यं प्रथममधिकरणम् इत्यादि । Bhuvanakośa seems to be the last subject dealt with in this Adhikaraṇa. There is another passage also :

इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।

यस्तु जिगीषत्यधिकं पश्यतु मद्भुवनकोशमसौ ॥

(Kāvya-mīmāṃsā p. 98. ll. 8-9.)

which confirms the above view. Some scholars hold that the Bhuvanakośa is a separate treatise of Rājasekhara, but this does not appear to be correct for reasons already cited. It is, therefore, to be concluded that the last portion of the Kavirahasya dealing with the Bhuvanakośa as well as the other 17 Adhikaranas of the Kāvya-mīmāṃsā, as enumerated in the first chapter 'शास्त्रसङ्ग्रह' of this work, have been entirely lost. Very probably, the reason why this extent portion alone out of the bulky volume of 18 Adhikaranas of the Kāvya-mīmāṃsā has been preserved in the Jain Bhandars of the Patan town in the territory of Baroda Raj, is that the greater portion of this section is borrowed by the great Jain Ācāryas such as Hemacandrācārya, Vāgbhata and Māṇikya-candra in their Kāvya-nuśāsanas and in the commentary on the Kāvya-prakāśa and, therefore, to prove the authenticity of the writings of their Ācāryas, the later Jain scholars might have taken more care to preserve this portion alone; or, it is also quite possible that only the extant portion of the Kāvya-mīmāṃsā was available when the Jain Bhandār Libraries were being organized. Another plausible explanation is that probably Rājasekhara did not live to complete his Kāvya-mīmāṃsā which was projected in 18 Adhikaranas—a very ambitious scheme, and the chapters available to-day is the portion which he could complete during his life-time.

Table showing the portions borrowed from the

Kāvya-mīmāṃsā.

Subject	हेमचन्द्रकाव्यानुशासन- विवेक	वाग्भट्टकाव्यानुशासन and वृत्ति	काव्यमीमांसा
व्युत्पत्ति (काव्यार्थ- योनय)	अध्याय I p 5 l. 28, p. 6 l. 30 & p. 7 ll. 16-17	अध्याय I pp 5-6	अध्याय VIII. pp. 35-41
प्रकृति (अर्थव्याप्ति)	अध्याय III. pp 122-123	अध्याय V pp. 60- 61	अध्याय IX pp. 42-44
उपजीवन-ईशक्षा (हरणम्)	अध्याय I. pp. 8-10	अध्याय I. pp. 12-	अध्याय XI, XII, 13 XIII pp. 56- 61
कविसमय	अध्याय I pp 11-16	अध्याय I. pp. 7-12	अध्याय XIV, XV, XVI pp. 78-89
देश	अध्याय III. pp 126- 130	अध्याय I. pp. 3-4	अध्याय XVII pp 89-98
काल	अध्याय III. pp. 130-135	अध्याय V pp. 65- 67	अध्याय XVIII pp. 98-112

Vāgbhata has not borrowed wholly from Rājasekhara like Hemacandra, but in some places has substituted his own and the verses of others and has summarised in prose the chapter on कालविभाग. The portions which seem to have been borrowed from this work by the authors of the *Sarasvatikanthābharana*, *Śṅgaraprakāśa* and the *Bhāvaprakāśana* are referred to in the Notes

A list of works which offered materials to Rajaśekhara in writing the Kavyamīmāṃsā.

Subject.	Source of information.
1. The story of Sārasvateya-Kāvyapurusa.	Vāyupurāna and Harsacarita of Bāna. <i>see</i> Notes. pp. 117-118 and 139-140
2. Subjects and arrangement of Adhikaranas.	Kāvyāṅkārā of Rudrata. <i>see</i> Notes. pp. 123-124.
3. Aupaniṣadika Adhikarana.	Artha and Kāma Śāstras. <i>see</i> Notes. pp. 127-128.
4. Object of composition of the Kāvyamīmāṃsā.	Do
5. Division of chapters and subjects.	Do.
6. Śāstranirdeśa chapter.	Do. Notes. p. 130.
7. Treatment of Vidyās.	Arthaśāstra of Kautilya. <i>see</i> Notes. p. 135.
8. Rasa as the soul of Kāvya.	Bharata's Nāṭyaśāstra and Rudrata's Kāvyāṅkārā. <i>see</i> Notes. pp. 141-142.
9. Four styles of writing.	Bharata's Nāṭyaśāstra. <i>see</i> Notes pp. 146-147.
10. The division of Śisya.	Vāmana's Kāvyāṅkārāsūtra and Arthaśāstra. <i>see</i> Notes. p. 149
11. Śakti as cause of poetry.	Rudrata's Kāvyāṅkārā. <i>see</i> Notes. p. 150.
12. Definition of Vyutpatti.	Do. <i>see</i> Notes p. 156.
13. Five kinds of speech.	Vāyupurāna and Viṣṇudharmottara. <i>see</i> Notes. p. 169.
14. Three Ritis.	Vāmana's Kāvyāṅkārāsūtra. <i>see</i> Notes. p. 171.
15. The sources of the theme of Kāvya.	Do. <i>see</i> Notes. p. 177.
16. Two-fold classification of the subject-matter of the sanskrit literature.	Udbhata and Bhāmaha. <i>see</i> Notes. pp. 187-188.
17. Duties of poets.	Artha and Kāma Śāstras. <i>see</i> Notes. p. 196.
18. Routine of daily duties of poets.	Do. <i>see</i> Notes. p. 199.
19. Division of poets who plagiarize the early poets.	Gaudavaho, Dhvanyāloka, Vāmana's Kāvyāṅkārāsūtra etc., <i>see</i> Notes. pp. 219-221.
20. Description of Jambudvīpa and Bhāratavarṣa.	Vāyupurāna. <i>see</i> Notes. p. 241.

Index of Verses occurring in the Kāvya-mīmāṃsā.

श्लोक	पृष्ठम्	श्लोक	पृष्ठम्
अङ्गाधिरोपित०	८६	अस्ताद्रि०	६९
अङ्गणे	७२	अस्ति चित्र०	३९
अष्टहास०	८३	अस्ति दैत्यो	८९
अतिक्रान्त०	१०९	अस्त्युत्तर०	९६
अतितूर्णमति०	३३	अहर्निशा०	५३
अत्रावदात०	१०१	आकम्पित०	९१
अत्रोपचार	१०३	आकाश०	४३
अत्रोपवर्ष०	५५	आगस्त्य०	९१
अथ पथि	८५	आगोपालक०	३३
अथागादेकदा	८३	आच्छिद्य	६४
अनुमन्वान०	११२	आत्मारामा	१९
अनेन	१२	आननेन्द्र०	५०
अन्तर्व्याजम्	१११	आप	२५
अपङ्किल०	१०२	आपात०	८७
अपाम्	८४	आ मूलतो	९
अप्रत्यभिज्ञेय०	६५	आ मूल्यये	९२
अभिनवकुश०	१११	आर्द्राद्रे०	८
अभिनववधु०	१०४	आर्द्रावले	८३
अभिमुखे	८४	आलिंग्य	८२
अभियोगे	१५	आवापोद्धरणे	२०
अभिलाषम्	८८	आच्छेपिण	१०३
अयं काकु०	३२	आससार०	६२
अयं प्रमनोद्धुर०	१०५	आसीदस्ति	७९
अयं स	८७	आस्तीको०	४४
अयमत्रैव	२१	आस्थान०	८३
अरण्ये	५९	इक्षुदण्ड०	३९
अर्थः स एव	६३	इति काल०	११२
अर्थिजनार्थ०	४७	इति विक्रमति	४२
अलस०	४८	इति सत्राण्यर्थ०	२
अलपाक्षर०		इतिहास०	३६
अविरल०		इत्थं कवि	३२
अविस्पष्ट०		इत्थं द्वारम्	४९
अवीनादा		इत्थं ते	५९
अव्याहृजेन्द्र०	७०	इत्थं देश०	९८
अव्युत्पत्ति०	१६	इत्थं सभा०	५५
असकल०	६०	इत्यनन्तो	५
असूच्यत	११०	इत्यनन्य०	५४

श्लोक	पृष्ठम्	श्लोकः	पृष्ठम्
इत्यथ०	५८	एतद्यत्	३५
नन्युक्तवानुक्तिविशेषरम्यं मन	५८	एताम्	१९, ४५
नन्युक्तवानुक्तिविशेषरम्यं रामा०	५८	एताः	४५, ८२
इ युद्धते	६९	एवम्	३८
इत्येव	१०	कण्ठ०	२३
इदं कविभ्यः	११	कथमगौ न	७५
इदं भासाम्	९७	कथमगो मदगो	७५
इदं महाहाम०	५१	कपाले	७२
इदं हि	५२	कपोले	९७
इयं सा	२	करभा	१०७
इह	५५	करोति	३३
उत्तंस्तराम्	१८	कर्कन्धूनाम्	१०३
उन्यनाम्	३२	कर्कोट	४३
उत्त्रेयम्	७१	कर्णे	१११
उत्खात०	८३	कर्पूर०	१०५
उत्पादकः	६२	कलि०	३५
उदयति नयनीत०	५१	कवित्वम्	१५
उदयति पश्य	७४	कवीनाम्	८२
उदरम्	१८	कवेः	१६
उदीच्य०	१०४	कश्चित्	१५
उद्दण्डोदर०	८४	कस्त्वम्	१५
उद्यानानाम्	१०३	काञ्च्याः	९६
उन्माद्यलम्बु०	११	कान्ते	६७
उपानयन्ती	१०१	कामं भवन्तु	८०
उपोष०	२८	काम विवृणुते	३२
उभौ	११	कारयित्री	१५
उभेकपादा०	५०	कार्या०	५१
उपसु	९९	काव्यकाव्याङ्ग०	१३
ऊरुद्वन्द्वम्	६१	काव्यमर्थो	२७
ऊरुद्वयम्	६१	काव्येन	१५
कृतु०	१११	काश्मीरी०	९७
कम्	९५	काप्रा	९८
एकद्वित्रयादि	११२	कि करोति	५७
एकस्य	१३	कि चैते	७८
एकोऽर्थ	१८	किमिह	६०
एणा	१०७	किमीह०	३७
एतत्किम्	१६	कियता	६३
एतत्सुन्दरि	८५	कियन्मात्रम्	२४

श्लोकः	पृष्ठम्	श्लोक	पृष्ठम्
कुकविः	४६	चक्र रथो	४७
कुक्षौ	५०	चतसृष्वपि	५१
कुन्दे	११०	चतुरंगमुद्र०	२१
कुमुद०	६०	चत्वार एते	६५
कुरबक	७३	चत्वारि	६
कुर्वत्या	८७	चन्द्र०	७३
कुर्वद्भिः	८१	चन्द्रात्	३५
कुवलय०	८२	चरन्ति	८४
कृतः	१६	चलच्चटुल०	१०१
केदार एव	१०१	चापम्	८६
कोपात्	५६	चित्रोदाहरणे	८
कैलास०	८५	चिन्ता०	६५
कोधम्	८८	चित्रे चित्रां	१०८
नितिम्	१०१	गद्ये मङ्गलिः	१०८
सं वस्ते	१०२	च्युत०	१०८
सञ्ज्वर०	१०६	जङ्घा०	१७
ख्याता	२७	जउ०	१०८
गगन०	६२	जनावादाः	५१
गत	६१	जम्बू०	४०
गद्ये	६४	जयति	२०
गंभीरत्वम्	६३	जयत्यमल०	८
गर्भ०	१०८	जयत्येक०	२३
गर्भान्	०	जयन्ति यवल०	६३
गीत०	५१	जयन्ति नील०	६३
गुणादान०	१५	जयन्ति वाणासुर०	७६, ८८
गुणानुराग०	८३	जल०	१०२
गुणालङ्कार०	००	जानीयात्	५१
गुवाकानाम्	१०६	ज्योत्स्नाम्	४०
गेहाजिरेषु	१००	ज्योत्स्नाजल०	७३
गेहे	११०	ज्योत्स्नापूर०	१३
गोत्राग्र०	८०	ज्योत्स्नाचिं	७२
गौडायाः	५१	त आकाश	४४
ग्रीष्मे	१०८	तं शम्बरसुर०	८
ग्रीष्मिक०	१०२	तत पुरस्तात्	३४
घोरघोर०	३८	ततस्मिन्	७०
चकार	७०	ततोऽरुण०	८७
चक्रोर०	१००	तत्तावदेव	५२
चक्रं दहतारम्	५७	तत्र द्रमा०	४३

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
तत्रागारम्	९६	दृष्टम्	२५
तथागतायाम्	१२	दृष्ट्वा	६६
तदेव	४४	दृष्ट्वैकासन०	४७
तनु०	८०	देवासुराः	२३
तन्वङ्गी	५२	देवी	१८, ६५
तन्वानो	६४	देशेषु	१११
तमेनम्	९२	दोर्दण्ड०	२४
तव	९७	दोर्मन्दीरित०	८८
तस्य	१०	दैवायने	८०
तस्याः	७१	द्योतिता०	८४
ताडक०	८	द्राक्	१०१
तापापहार०	८१	द्रुमोद्भवानाम्	१११
तामुत्तीर्थ	८६	द्रन्द्वा०	२०
ताम्बूल०	७७	द्वा सुपर्णा	३
तासाम्	९८	द्वित्रि०	१०२
तिष्ठन्त्या	८५	द्वित्रि०	९५
तीक्ष्णम्	१०२	द्वीपानि	९१
ते पान्तु	६३	द्वीपान्तराणाम्	९४
त्यागाधिकाः	५८	द्वौ वज्र०	१०
त्यागो	५८	धत्ते	४५
त्वद्विप्रयोगे	८२	धनु	८७
त्वं पासि	२३	धन्यास्तु	६७
त्वमेव	९०	धुनान	११०
दक्षिणो	९५	धुन्वन्०	१००
दत्तम्	६७	धूळी०	१०९
दत्त्वा	४७	न च	११२
ददृशाते	८१	नदीम्	८४
दलकुटज०	१०१	नद्यो	१०२
दलयता	५६	न निमर्ग०	१५
दश०	९५	न प्राप्तम्	१८
दानवाधिपते	८९	नमज्जारायण०	७२
दारिद्र्यम्	५३	नम शिवाय	३०
दिश्यात्	७२	नम संसार०	५८
दीपयन्	७०	नमस्तस्मै	२२
दीर्घाकुर्वन्	७९	नमस्त्रिभुवना०	९०
दुःखेधनैक०	३०	नमोऽस्तु	३५
दूराकृष्ट०	५६	नयनोदरयोः	७७
दूरात्	४७	नव०	३१

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
न व्यस्त०	३३	पाण्डो	४२
न स	३६	पाण्ड्यो०	४१
नागावासः	७९	पादन्याम०	८६
नातिस्पष्ट	३४	पादस्ते	७९
नायन्त०	३८	पाने	१०३
नाभी०	६८	पितु	७१
नालिङ्गित	१०६	पिनद्धमाहा०	१०५
नाश्वर्य त्वयि	३९	पिबतु	६१
नाश्वर्य यत्०	७६	पिबन्त्यास्वाय	३९
नासतो	३७	पिहिते	८०
नासत्यम्	२५	पुन्नाग०	१०२
नास्त्यचार	६१	पुरा	६६
निक्षेप	७३	पुरोवाता	९९
निगदित०	९८	पुष्पम्	८४
नित्यम्	२७	पुष्पक्रिया०	१०४
निरवधि	९०	पुष्पिण्यां	२५
निर्विवेक०	६६	पुष्पे	९७
निश्चेतना०	७७	पुंग	७७
नीचं	४०	पुंस्कोकिल	१०५
नीलाश्म०	७९	पृथक्त्वेन	६८
नेच्छद्	६६	पौरस्य	९९
नेपाल्यो	३९	प्रणत०	३०
नेगर्म	२९	प्रतिगृहम्	६४
न्यस्ताक्षरा०	८१	प्रतिभा०	१३
नच्यन्त०	१०७	प्रतीच्छ०	१८
पद्य०	३४	प्रत्यक्ष०	५१
पठन्ति लट्भम्	३४	प्रथयति	११
पठन्ति संस्कृतम्	३३	प्रवर्तते	९३
पत्यु	४८	प्रशान्त०	४५
पदवाक्यविदाम्	३२	प्रसन्न०	३०
पदवाक्यविवेकोऽयम्	२८	प्रसन्ने	३३
पनसादि	११२	प्रसरति	१६
पर०	६४	प्रसरद्विन्दु०	५८
परि(र)क्रिया	२	प्रसरन्ति	८३
परिग्रह०	२४	प्रसर्पन्	२७
पश्य	९५	प्राग्दिश	६९
पाक०	६६	प्राणानाम्	१२
पाञ्चाल०	९	प्रावृध्यम्भो०	९९

श्लोक	पृष्ठम्	श्लोक	पृष्ठम्
प्रियतु०	८४	मालायमानामर०	८७
प्रोषितकेन्दु०	८४	मासि	८१
फुल्लतिमुक्त०	७३	मिथ्या०	३९
बहुविधमिह	१०	मीनवज	८६
बहुपि	१४	मुक्तके	५४
बहुर्येषु	३५	मुक्तानाम्	७६
बुद्धिमत्त्वम्	१३	मुक्तालता	१०७
ब्रह्मन्	३३	मुख०	७३
भजन्०	९९	भूर्ति०	७७
भवति	७	मूलम्	१९
भवतु	३७	मूर्लक्ष्यम्	२४
मास्वत्०	७७	मेघ०	८४
भ्रमति	३०	मेघानाम्	४०
भ्रमयद्भू०	२७	य एते	३७
भ्रान्त०	१८	यच्चन्द्र०	२९
भ्रामक्	६४	यत्कायमानेषु	१०६
भजन्०	४०	यत्किञ्चित्	२९
मण्डलीकृत्य	८२	यत्तन्नाकान्ति०	
मध्रामि	३२	यत्पदानि	
मदम्	३६	यत्प्राप्ति	१११
मध्ये	९१	यथा जन्मा०	३३
मनाक्	२९	यथा यथा पुण्यति	१०२
मनोऽविकम्	१०७	यथा यथाभियोगश्च	७४
मरकत०	८५	यथा व्याघ्री	३३
मरुबक०	११०	यदान्तरम्	१५
मनार०	७७	यदिन्दोरन्वेति	८७
महानवम्याम्	१०१	यदि मे	३१
महासुर०	८९	यदेतत्	६
मा कोश०	६७	यद्यपि	८०
मा गा पाताल०	४३	यद्युदुम्बर०	२६
मा गा पान्थ	७६	यद्गर्गाभि	६८
मातङ्गानाम्	९१	यन्मद्रावित०	८०
मायच्चकोरेक्षण०	७७	यश्चुम्बति	६४
मायन्मतज्ञ	१०४	य. सवेपा	४०
मा निपाद	७	यस्तु प्रयुद्धे	२५
मा भै	८६	यस्तु सरिद्रि०	४५
मार्गानुगेन	३४	यस्य केशेषु	५९
मालती०	८०	यस्य तन्त्र०	६६

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
यस्याः	२८	वच	५१
यस्याधोऽधः	८८	वधू	४३
यस्याराति०	६४	वनानि	१००
यस्योत्तमाम्	९२	वन्या	८७
या केलि०	१००	वयम्	२६
या चन्द्रिका	१०७	वरदाय	५७
यादांसि	९६	वराह०	१०२
या दुग्धाऽपि	६	वलमीक०	२७
यायावरीय	२	वसन्ते	८२
या व्यापारवती	६०	वस्तु०	४६
यांस्तर्क०	३८	वाग्भावको	१५
युधिष्ठिर०	९७	वाल्या०	१००
युष्मच्छायन०	३०	विकास०	१०६
ये कीर्ण०	७१	विचकिल०	११०
येन	८८	वित्रस्त०	२३
येऽपि	३३	विद्याधराप्सरो०	२९
येषां मध्ये	१०३	विद्यास्थानानाम्	३
येषा वल्लभया	८६	विद्येव	१७
ये सीमन्तित०	७१	विधर्माणो	८६
यो माधवी०	१०५	विन्ध्यश्च	९२
रङ्गत०	८१	विन्ध्यस्य	६८
रजनि०	७४	विभक्तयः	३३
रवि०	७१	विमुक्त०	१०३
रस	३४	वियति	७४
रात्रि	१०३	विरम	३९
रीतिम्	७४	विलास०	९३
रीतिरूपम्	३१	विशिखा०	७४
रुणद्धि	९०	विशेष०	२२
रोहीतक०	१०५	विषयस्य	६३
लकुचायन्तव्याजम्	११२	वेदार्थस्य	३६
लक्ष्म्याः	७६	वेदभा	३१
लम्पाकीनाम्	९९	व्यक्त०	२८
ललत्०	३४	व्योम्नि	१०१
ललितम्	३३	शब्दानाम्	१४
लावणो	९१	शब्दार्थ०	७८
लीढाभिधोपनिषदाम्	७४	शब्दार्थोक्तिषु	६२
लेखया	८५	शम०	३८
लोलत्०	१७	शरत्	११०

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
शरीर	३८	सशमी०	१०३
शाखा०	९७	स सञ्चरिष्णुः	३६
शारदाया०	३४	ससंस्कृतम्	३३
शेताम्	८१	ससल्लकी०	१००
शैल०	७३	सहकार०	१०७
शोकाश्रुभिः	७०	सह्याद्रेः	९६
शोभान्धो०	१११	सा पत्युः	४७
श्यामम्	६९	गांयात्रिकैः	८४
श्यामेषु	९६	सा तत्र	९३
श्रान्ता	६०	सा भाति	१०१
श्रियः	४२	गामान्य०	३६
श्रीमन्ति	२७	साम्यम्	१०९
श्रुतीनाम्	३६	सारस्वतः	१३
सकाकु०	३४	सारस्वतम्	११
सखञ्जरीटा	१०१	सिद्धार्थ०	१०४
सख्या	३२	सिद्धि	५४
सङ्क्षिपत।	८२	सुधु	६१
सति	२०	सुराष्ट्र०	३४
सत्काव्ये	१५	सुगर्जिताम्	३०
स दक्षिणापाङ्ग०	४०	सेयम्	३२
स देवः	२४	सोऽयं करैः	१००
सद्य	६७	सोऽयं कवीनाम्	८९
गन्ति	१५	सोऽयं भणिति०	७१
सन्मार्गलोकन०	७६	सोऽस्मिन्	२४
स पातु वो यस्य जटा०	५७	स्तिमित०	४८
स पातु वो यस्य शिखा०	४४	स्तेम	२५, ८३
ग पातु वो यस्य हता०	५७	स्तोकानुप्राय०	२९
समम्	६७	स्त्रियः	१०४
समासरूपक०	३०	स्थिते	६५
समासव्याससंहन्धम्	२९	स्थूलावश्याय०	१०९
सम्यक्	२१	स्नानाद्वादिः	६७, ७६
संविधातु०	७३, ७४	स्फटिक०	७४
संस्तम्भिनी	९०	स्फुटित०	३९
सरलकर	७१	स्मृत्वा	४२
सरस्वती	७५	स्रोतांसि	१०६
सरिताम्	४	खामी	१५
सर्गः प्रतिसंहारः	३	खास्थ्यम्	४९
सर्व०	२८	हतत्विषोऽन्धाः	१८

श्लोकः

हरहास०

हरोऽपि

हर्म्यम्

हलमगु

हलमपार

हंस

पृष्ठम् | श्लोकः

९०

हारो

१२

हिमवत्

१०८

हिरण्य०

८९

हृष्यति

५६

हे नागराज

३५

हस्तैः

पृष्ठम्

७७

९४

३६

२४

८८

३०

Index of Proper names occurring in the Kâvyamīmāṃsâ.

श्लोकः	पृष्ठम्	श्लोक	पृष्ठम्
अमर	५५	ध्रुवस्वामिनी	४७
अवन्तिसुन्दरी	२०, ४६, ५७	नन्दिकेश्वरः	१
आचार्याः	३, ९, १३, १६, २०, २३, ३०, ३५, ५०, ५१, ५६, ५७, ५८, ६१, ६२, ७८, ९४, ९९.	पतञ्जलिः	५५
		परमेष्ठी०	१
		पाणिनि	५५
		पाणिनीयाः	२२
आनन्दः	१६	पाराशर	१
आपराजिति	४५	पान्यकीर्तिः	४६
उक्तिगर्भ	१	पिङ्गल	५५
उत्तथ्य	१	पुलस्त्य	१
उपमन्यु	१	प्रचेतायन	१
उपवर्षः	५५	प्राचेतसः	७
उशना	६	बार्हस्पत्या.	४
औद्धटाः	२२, ४४	भरत	१
आपकायन	१	भवानी	८
आंमेयी०	८, ९, १०	भारवि	५५
आंशनसा	४	मङ्गल	११, १४, १६, २०
कर्ण	८८	मानवा	४
कामदेवः	१	मेण्ठ.	५५
कालिदास	१४, ५५	मेधाविरुद्ध	१२
काव्यपुरुष	५, १०	यायावरीयः	२, ३, ४, १०, ११, १३, १४, १६, १७, २०, २३, २५, २६, २७, ३०, ३१, ३५, ४२, ४४, ४५, ४६, ५०, ५१, ५६, ५८, ६१, ६२, ६३, ७८, ९०, ९१, ९४, ९९, १००
कुचमार	१		
कुडुञ्जेश्वर	७९		
कुबेर	१		
कुमारदासः	१२		
कुविन्द .	५०		
काटिल्य	४		
खसाधिपति	४७	राजशेखरः	२
गोनदीय	२६	रुद्रट	३१
गौरी	७, १०	रूपः	५५
चन्द्रगुप्त.	५५	वररुचि	५५
चित्रशिखः	३९	वर्ष	५५
चित्रसुन्दरी	४०	वाक्पतिराजः	६२
चेत्राङ्गद	१	वामनीया	१४, २०
शैहिणि	२, ४२	वाल्मीकि.	७
द्वैपायन	७, ५८	वासुदेवः	५५
धिषण	१ ५	वैकण्ठः	

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
व्याडि	५५	सातवाहनः	५०, ५५
शिशुनागः	५०	सारस्वतेयः	१, ५, ६, ७, ८, १०
शूद्रक	५५	साहसाङ्क	५०, ५५
शेष.	१	साहित्यविद्यावधू.	७
दयामदेवः	११, १३, १७	सुरानन्द	७५
श्रीकण्ठः	१	सुवर्णनाभः	१
श्रीकेशवः	७९	सूर	५५
श्रीशर्मगुप्त	४७	हरिचन्द्र	५५
सरस्वती	५, ६, १०	हर्ष	९०
सहस्राक्षः	१	हली	५६

Index of Geographical names occurring in the Kāvya-mīmāṃsā.

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
अज्ञ	८, ९३	काश्मीर	८, ३४
अन्तर्वेदी	९४	किम्पुरुषवर्ष	९२
अन्ध्र.	८४, १००	कीर	९४
अयोध्या	८५	कुन्तल	९, ३९, ५०, ६१, ९३
अर्युद	९, ९४	कुमारीद्वीप	९२
अवन्ती	९, ११	कुमारीपुरम्	९२
अश्मक	९३	कुल्लत	९४
आनर्त	९४	कुशद्वीप	९०
आर्यावर्त	९३	कुहू	९४
इन्द्रकील	९४	कृष्णवेणा	९४
इन्द्रद्वीप	९२	केकय	९४
इरावती	९४	केरल	९, ९३, १००
इलावृतवर्ष	९२	कोलगिरि	९३
उज्जयिनी	५०, ५५	कोसल	९३
उत्कल	९३	कौङ्कण	९३
उत्तरकोसल	१६	कथकैशिक	९३
उत्तरा- कुरवः	०२	कौशद्वीप	९०
उत्तरापथ	३४, ९४	गङ्गा	९३, ९४
उपलावती	९४	गन्धर्व	९२
ऋक्षपर्वत	९२	गभस्तिमान्	९२
कच्छीय	१४	गाङ्गा	९३
कपिश	९३	गांधिपुर	९४
करकण्ठ	९४	गिरिनगर	९४
कर्तोया	९३	गोदावरी	९४, ९६
कर्णाटा	३४	गोवर्धन	९४
कलिङ्ग	९, ९३	गौड	८, ३३, ३४, ५१
कलिन्द	९४	चकोर	९३
कसेरमान्	९२	चकवर्तिक्षेत्रम्	९, १०, ९२
काञ्ची	९३, ९६	चन्दनगिरि	९६
कामरूप	९३	चन्द्रभागा	९४, ९९
काम्बोज	९४	चन्द्राचल	९४
कातिकेयनगरम्	१७	चोड	९३
कालप्रिय	९४	जम्बूद्वीप	९०, ९१
कावेर	९३	जाह्नवी	७९, ८५
कावेरी	९४, ११०	टङ्क	५१

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
तङ्गण	९४	पूर्वदेश	९३, ९६
तापी	९४	पृथूदक	९४
ताम्रपर्ण	९२	प्रयाग	९४
ताम्रपर्णा	१९, ४५, ८०, ९४	प्राग्ज्योतिष	९३
ताम्रलिप्तक	९३	पृथ्वीप	९०
तुङ्गभद्रा	९४	वर्वर	९४
तुङ्गक	९४	वाहवेय	८
तुषार	९४	वाहीक	८
तुषारगिरि	५, १०	विन्दुसर	९२
तोसल	९३	वृहद्गृह	९३
त्रवण	३४, ९४	ब्रह्म	८
दक्षिणदेश	९७	ब्रह्मशिला	९४
दक्षिणापथ	९३	ब्रह्मोत्तर	९३
दण्डक	९३	ब्राह्मणवाह	९४
दर्दुर	९३	भादानक	५१
दशपुर	५१, ८६	भारतवर्ष	९२
दशेरक	९४	भृगुकच्छ	९, ९४
देवसभ	९४	भैरवशी	९४
देविका	९४	भगध	३३, ५०, ९३
द्रमिल	९९	भञ्जर	९, ९४
द्रविड	३४	मध्यदेश	५१, ९४
द्रोणाचल	८७	मरु	५१
नर्मदा	६८, ९४	मलद	९३
नागद्वीप	९२	मलय	३९, ४५, ७७, ८१, ९२, ९३, १००
नाशिक्य	९३	मल्लवर्तक	९
नेपथ	९२	महाराष्ट्र	९, ९३
नीलगिरिः	९०	मही	९४
नेपाल	३९, ९३	महेन्द्र	९२, ९३
न्योगणी	९४	महोदय	८, ९४
नल्लव	९३	मालव	९
नश्वादेश	९४	माल्यशिखर	९४
नाम्बाल	८, ९, ३४	माहिषक	९३
नाटलिपुत्र	५५	माहिष्मती	९३
नाण्ड्य	९३	सुदूर	९३
नारियात्र	५१, ९०	सुरल	९३
नाल	९, ९३	मेकल	९, ९३
पुण्ड्र	८, ९३	मेरु	८५, ९१, ९२
पृष्करद्वीपः	९०	यमुना	८५, ९४

श्लोकः	पृष्ठम्	श्लोकः	पृष्ठम्
यवन	९४	वोक्त्राण	९४
रत्नवती	३९	शक	९४
रमट	९४	शतद्रु	९४
रम्यकवर्ष	९२	शात्मलद्वीप.	९०
रावणगङ्गा	९४	शिप्रा	७९
लङ्का	१००	शुक्तिमान्	९२
लाट	३४, ५१, १०९, ११०	शूरसेन	८, ५०
लिम्पाक	९४	शृङ्गवान्	९२
ओहितगिरि	९३	शोण	९३
लौहित्य	९३	श्रीपर्वत	९४
वङ्ग	८	श्वभ्रवती	९४
वज्रुरा	९४	श्वेतगिरिः	९२
त्रत्सगुल्मम्	९०	सरयू	४३
वरुण	९२	सरस्वती	९४
वर्णा	८४	सहुड	९४
वञ्जार	९३	सह्य	८५, ९२, ९४, ९६
वह्व	९४	सिन्धु	९४
त्राणायुज	९४	मिहल	९३
त्रानवासक	९३	सुराष्ट्र	९, ३४, ९६
वामनस्वामी	९४	सुद्ग	८, ९३
वाराणसी	३३, ९३	सूर्यारक	९३
वार्तम्री	९४	सौम्य	९२
वाल्हीक	९४	हंसमार्ग	९४
वाहीक	८, ११०	हरहूरव	९४
धितस्ता	९६	हरिवर्ष	९२
विदर्भ	१०, ९३	हस्तिनापुर	८
विदेह	९३	हिडिबा	९४
विनशन	९४	हिमवान्	५९, ८१, ९२, ९४, ९६
विन्ध्य	६८, ९२, ९३, ९४	हिमालयः	४७, ९४, ९६
विपाशा	९४	हिरण्मयवर्ष	९२
विशाला	५५	हृण	९४, १०९
वेणा	९४	हृहुक	९४
वैदिश	९	हेमकूट	९२

APPENDIX I.

Identification of geographical names occurring in the *Kāvya-mīmāṃsā*.

1. *Āṅga*The country lying between Bhagalpur and Monghyr. Its capital was Campāpurī which is now located within two miles west of Bhagalpur.
2. *Antarvedi* ...The tract of country surrounded by the Ganges in the north and the Yamunā in the south, and Vinasāna (or the place where Sarasvatī disappears) in the west and Prayāga in the east.
3. *Andhra*The country lying between the river Godāvarī in the north and the Kṛṣṇā in the south. Pratisthānapura was its capital.
4. *Ayodhyā*... ...Situated on the river Sarayū in the United Provinces
5. *Arbuda*Mount Abu in the Aravalli range now included in the Sirohi state of Rajputana. According to Rājasekhara the part of the country surrounding Mount Abu is also called Arbuda, because he makes Arbuda both a mountain and a Janapada.
6. *Avanti* ...The country of which Ujjain was the capital. It is said to be the kingdom of Vikramāditya.
7. *As'maka* ...Rājasekhara mentions it among the countries of South India. The Brahmandapurāṇa also places it in the southern India. But the Kūrmapurāṇa and the Brhatsamhitā mention this country as a part of North India and locate it near the Punjab. The Daśakumāracarita, Harsacarita and Bhaṭṭasvāmin—the commentator on the

Arthaśāstra, include Aśmaka as a part of the Mahārāstra country. It appears, therefore, that Aśmaka was situated between the Godāvārī and Māhiṣmatī, and formed part of Vīdarbha.

8. *Ānarta*Includes northern Gujarat and portions of the Malwa country; its capital was Ānarttapura, afterwards called Ānandapura, the modern Vadnagar.
9. *Āryāvartta* ...The northern part of India lying between the Himālayas in the north and the Vindhya range in the south; and between the eastern and western oceans.
10. *Irāvātī*This may be identified with the river Ravi on the banks of which Lahore is situated. Some scholars identify this with the river Rapti in Oudh, but this does not seem to be correct, since Rājaśekhara locates the river in the northern India.
11. *Ilāvartavarṣa* ...The country surrounding the Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. The Meru is said to have three Varṣas in the north and three more in the south. Among the six, the Bhāratavarṣa is regarded as the third to the south.
12. *Indrakīla* ...One of the peaks in the interior of the Himālayas.
13. *Indradvīpa* ...One of the nine parts of the Bhāratavarṣa. The division of Bhāratavarṣa in nine parts occurs in the Purāṇas, as well as in the Kāvya-mīmāṃsā which depends for its information on the Purāṇas with regard to this topic. Some scholars are inclined to identify this with Burma as it is situated in the east, the direction of Indra.
14. *Ujjainī*Modern Ujjain.

15. *Utkala*Orissa or the northern part of the Kalinga country. The river Vaitarani forms its northern boundary.
16. *Uttarakośala*...The kingdom of Oudh had two divisions, Uttarakośala and Kośala. Ayodhyā and Kuśāvati were the capitals of the two Kośalas.
17. *Uttarakuru* .. The Purānas consider this to be a Varsa surrounding the Varsa Parvata S'rūgavān which is the third mountain range from the Mahāmeru in the north. Rājasekhara follows the same view. According to the Rāmāyana and the Mahābhārata, Tibet and eastern Turkistan were included in the Uttarakuru
18. *Uttarāpatha* ...The country to the north of Pithūdaka (or Pehor in the Karnal district of Punjab on the river Sarasvatī) is called Uttarāpatha. Prthūdaka is fourteen miles to the west of Thāneśvara.
19. *Utpalāvatī* ...This is a river in the Tinnevely district in the southern India. The river runs parallel to the Tāmraparnī.
20. *R̥ksaparvata* ...This is one of the Kulaparvatas of the Kumārīdvīpa or India. This mountain forms part of the eastern range of the Vindhya extending from the bay of Bengal to the source of the Narmada.
21. *Kacchya* ...Cutch. It was known also as Maru-Kaccha in the Brhatsamhitā.
22. *Kapīś'ā*The river Suvarṇakṣhā in Angbhum and Orissa. (see Raghuvamśa 1 v. 33). The source of the river is said to be the R̥ksaparvata.
23. *Karakanṭha* ...One of the countries in the Uttarāpatha. 'It may be identified with the valley of Karakoram. As Karachi is situated in

the western India, its identification with Karakantha will be hazardous. But the Kārāpatha or Karabagh as it is now called, on the right or the west bank of the Indus at the foot of the salt range locally called Nili hill in the Bannu district may, however, be identified as an alternative with the Karakantha of Rājasekhara.

24. *Karatoyā* ... A sacred river flowing through the districts of Rangpur, Dinajpur and Bogra in Bengal and joining the river Brahmaputra near the Gangetic delta.
25. *Karṇāṭas* ... People living in the Karṇātadeśa which includes the Mysore state, Coorg and part of the Ceded districts.
26. *Kalīṅga* ... The northern Circars, a country lying between Orissa in the north and Andhra in the south and bordering on the sea. Rājasekhara includes this amongst the countries situated in the southern and the eastern India.
27. *Kalūda* ... A part of the Himālayas known by this name. It is the source of the river Yamunā which is called Kālindī in consequence
28. *Kaserumān* ... One of the nine parts of the Bhāratavarṣa. This division is referred to in the Purāṇas and in the Kāvya-mīmāṃsā. It is identified by some with Singapore in the Malaya States. (see Cunningham's A. G. Notes p. 752).
29. *Kāñcī* . Kāñcīpura or Conjeevaram, the capital of the Draviḍa or the Cola country on the river Pālār. It is situated at a distance of forty three miles south west of Madras.
30. *Kāmarūpa* . Assam. Rājasekhara mentions Kāmarūpa as one of the mountains situated in the eastern part of India but not as a Janapada.

Prāgjyotisapura was the capital of Kāmārūpa. (see Raghuvamśa IV. 83-84). Very probably this Kāmārūpaparvata represents the Nila hill or Nilakūtaparvata where the temple of the celebrated Kāmākhyādevī is situated.

31. *Kāmboja*... ...Afghanistan, or at least its northern part. Rājaśekhara mentions this among the countries in the Uttarāpatha. According to the Raghuvamśa (IV. 68-69) this country is situated between the river Oxus and the Himālayas. (see Hūṇa).
32. *Kārtikeyanagara* Bayanātha or Vaidyanātha in the district of Kumaun about eighty miles from Almora. (see notes p. 194).
33. *Kālapriya* ...Kālapriyanātha is the name of the Mahādeva worshipped in a temple situated in the southern part of the city Kānyakubja or Kanauj. This Kālapriyanātha is mentioned in the dramas of Bhavabhūti who was a court-poet of king Yaśovarman of Kanauj. (see notes p. 243).
34. *Kāvera*Some districts of the Dravidadeśa on the banks of the Kāverī, and especially the delta of the river.
35. *Kāverī*River Kāverī in the southern India which rises from a spring called the Candratīrtha on the Brahmagiri mountain in Coorg.
36. *Kāśmīra*... ...Kashmir.
37. *Kimpuruṣavarṣa* This Varṣa is situated immediately to the north of the Himālayas encircling the Hemakūta Parvata. It is the second Varṣa from the Mahāmeru on the southern side. Mr. Nandolal Dey identifies this Varṣa with Nepāl, but this is against the statement of Rājaśekhara. Nepal is mentioned by him in the eastern part of the Bhāratavarṣa, while he places the Kimpu-

rusavarsa to the north of the Himālayas. Some scholars are inclined to identify this Varṣa with Tibet which seems to be more probable.

38. *Kīra*Bajinātha or Kīragrāma in the Punjab. This may also be identified as the country round about the Kirthar range in North-west India beyond Sindh. But Rājasekhara includes this amongst the countries of the Uttarāpatha. It is, therefore, possible to locate this country in South Afghanistan to the north of the Kirthar range. One 'Śāhi' is said to have been the king of Kīra country (Epi. Ind. Vol. I. p. 122) who is identified as a ruler of Afghanistan and the Punjab during 9th and 10th centuries A. D. For further information about Kīras (see IHQ Vol. IX. No. 1).

39. *Kuntala*Rājasekhara locates Kuntala in the southern India and Sātavāhanas are mentioned as the rulers of the country. The tract of country between the two rivers Godāvarī and Kṛṣṇā is the country of the Kuntalas, and sometimes a portion of Karnāṭaka as also of Vīḍarbha are included in this country.

40. *Kumārīdvīpa* ... One of the nine parts of the Bhāratavarṣa. According to Rājasekhara's conception, this Dvīpa seems to represent India, situated between the Himālayas in the north and the Cape Comorin in the south, because he mentions the seven Kulaparvatas such as Vindhya, Pāriyātra, etc. as situated in the Kumārīdvīpa. (see p. 92).

41. *Kumārīpura* Cape Comorin, also known as Kanyākumārī.

42. *Kulūta* This country is situated in the northern India or Uttarāpatha. This is undoubtedly

the modern Kulu in the Kangra district in the upper valley of the Bias in the Punjab. The kingdom of Kia-lu-to is placed by Hiuen Tshang at 700 *li* or 117 miles to the north-east of Jalandhar, which corresponds exactly with the present position of the Kulu. Its old capital was at Nagarkot, while Sultanpur or Sthanpur is its present headquarters.

43. *Kus'advīpa* ... One of the seven Dvīpas of the world, and this is said to be surrounded by the Sarpis-samudra.
44. *Kubhā* ... A river in the Uttarāpatha. This is very probably the same as the Kabul river which is also known as the Kubhā in the Vedas or Kophes of the Greeks. This is an affluent of the river Indus and rises at the foot of Kohi Baba.
45. *Kṛṣṇavēnā* ... The Kṛṣṇā. This is also called the Kṛṣṇavēnā at the point where it is united with the river Venā. The river flows through the Dakṣināpatha or the southern India.
46. *Kekaya* .. The country lying between the Bias and the Sutlej in the Punjab.
47. *Kerala* ... The Malabar coast or the Cera country comprising Malabar, Travancore and Cochin states.
48. *Kollagiri*... Coorg which is now included in the Mysore state. The river Kāverī rises from this place. It is also known as Kolagiri or Koḍagu.
49. *Kośala* ... The southern part of the kingdom of Oudh. Kośala was divided into two kingdoms called Uttarakośala and Kośala. Ayodhyā and Kuśāvati were the capitals of these two divisions respectively.
50. *Kauṣikāna* Same as the country known as Paraśu-rāmakṣetra. This is the tract of land

lying between the western Ghats and the Arabian sea. Kālidāsa names this country as Aparānta (Raghuvamśa IV. 58).

51. *Krathakais'ika* The country of Vidarbha is called the land of Krathakaisikas (Raghuvamśa V. 39-40). But Rājasekhara mentions these two countries separately in the Dakṣiṇāpatha. According to the Mahābhārata, a Vidarbha king had two sons Kratha and Kaisika, and after their names the country was known as Krathakais'ika (see Sabhā. ch. 13). Rājasekhara very probably means that Krathakais'ika was only a part of the Vidarbha country.
52. *Krañcadīpa* One of the seven Dvīpas of the world. It is said to be encircled by the Dadhi ocean.
53. *Gaṅgā* ...The river Ganges. Rājasekhara mentions Gaṅgā in the list of rivers of the northern and western India, probably because the Ganges flows through both.
54. *Gāndhārva* ...One of the nine parts of the Bhāratavarṣa. In some Purāṇas, it is also mentioned as Gāndharva. On the authority of chapters cxiii, 10-11 and cxiv 11. of the Uttarakāṇḍa of the Rāmāyana, some scholars, identify this part as the country of Gāndhāra or the valley of the Kabul, with a small tract of land to the east of the Indus. (see Cunningham's A. G. Notes. p. 752).
55. *Gabhastimān* ...One of the nine parts of the Bhāratavarṣa. Some scholars locate this part in the southwest of India following the order of the nine parts mentioned in the Purāṇas and the Kāvyaīmāmsā. (see Cunningham's A. G. Notes p. 752).
56. *Gāṅga* ...This country is located in the Dakṣiṇāpatha. This may be identified as the Koṅgu country of the southern India

which comprises the districts of Coimbatore and Salem. The name *Gāṅga* or *Koṅgu* seems to have been derived from the name of the dynasty of the Western *Gāṅgas* who ruled over the south of Mysore with Salem, Coimbatore, the Nilgiris and parts of Malabar, from the 2nd to the 9th century A. D. Evidently, therefore, it should not be identified, as some scholars have done, with the *Rādha* country and *Saptagrāma* which form part of South Bengal and which is also known as *Gāṅge* or *Gāṅga* according to Ptolemy and *Haihara* and *Belur* inscriptions (*Rice's Mysore Inscriptions* pp. 70,222). The *Kalinga* country which was also ruled over by the Eastern *Gāṅga* dynasty during the 7th century A. D. cannot be taken to represent the *Gāṅga* country mentioned here by *Rajasekhara*, as he had already included *Kalinga*, or the districts of *Ganjam* and *Vizag* amongst the eastern countries of India.

57. *Gādhipura* ...According to the *Bālarāmāyana*, (X 88) *Gādhipura* is another name of the city of *Kānauj*, while *Kāvyamīmāṃsā* takes it to be a suburb of *Kanauj*, and as situated on the northern side of the city. (see p. 243).
58. *Girṇagara* ...*Girnar*. *Rajasekhara* places this hill in the western India, and this has been identified with the well-known *Girnar* hills situated at a small distance from the town of *Junagadh* in *Kathiawar*. This is now presumed to be the *Raivatakagiri* of the *Purānas*.
59. *Godāvari* ...A river in South India. Its source has been traced to the *Brahmagiri* situated on

the side of a village called Tryambak, twenty miles away from Nasik; the river flows eastward to the bay of Bengal.

60. *Govardhana* .Mount Govardhana eighteen miles from Br̥ndāvana in the district of Mathura.

61. *Gauḍa* ...According to Rājāśekhara, the Gauḍas are a people inhabiting the whole tract of country lying between Benares and the bay of Bengal. According to him the word Gauḍa is not the name of any particular country. He describes the costume of the Gauḍa ladies and mentions the fondness of the Gaudas for the Sanskrit language. Mr. N. L. Dey, however, thinks that the whole of Bengal is known as the Gauḍa country with its capital at Gauḍ, the ruins of which have been discovered near Malda in Bengal at a distance of about ten miles. He also thinks that the kings of the Pāla and Sena dynasties made this city of Gauḍ their capital on several occasions. This city was also known as Lakṣmaṇāvati or Lakhnauti after the name of King Lakṣmaṇasena of the Sena dynasty of Bengal.

62. *Čakora* ...A mountain in the eastern India according to the Kāvya-mīmāṃsā. It may be identified as Čaranādri or Čunar, the hill-fort in the district of Mirzapur, which was built by the Pāla Kings.

63. *Čakravartikṣetra* Rājāśekhara designates the whole country of India from Cape Comorin in the south to the Bindusaras in the Himālayas in the north, as the Čakravartikṣetra. This land consists of 1000 Yojanas. One who conquers and rules over the whole of this land is called a Čakravartin. This seems to be the same as the Kumārīdvīpa, one of the

nine parts of the Bhāratavarṣa. The Purāṇas as well as Rājasekhara use the word Bhāratavarṣa in a wider sense, so as to include Greater India, that is to say, India proper along with her eight colonies, Indradvīpa, etc. These colonies are bounded by the southern sea or the Indian ocean and the Himālayan range and are separated from one another by oceans.

64. *Candanagiri* ... Malayagui or the southern portion of the western Ghats. Rājasekhara mentions that Rāmasetu was built in continuation of the Candanagiri. (see Bālarāmāyaṇa, VII. 45.)
65. *Candrabbhāgā*...The river Chenab, a tributary of the river Indus. Rājasekhara places this river in the Uttarāpatha.
66. *Candācala* ...A peak of the Himālayas wherefrom the river Candrabbhāgā rises. This is also called Candrabbhāgā in the Purāṇas. The Candragui, the sacred place to the Jains which is situated near Seringapatam is apparently different from this, since Rājasekhara locates this mountain in the northern India.
67. *Coḍa* ... Rājasekhara's Coḍa country is represented by the districts of Tanjore and south Arcot in the Madras Presidency, because the other parts of the Cola country are given different names, such as, Kāñchī and Kāvera.
68. *Jambūdvīpa* ...One of the seven Dvīp of the world, situated in the middle, with three Dvīpas on both sides. The mountain Mahāmeru is situated in the middle of the Jambūdvīpa and this Dvīpa may be identified with the Asia of the present day. Jambūdvīpa, according to the Purāṇas and in the opinion of Rājasekhara, consists of seven

Varṣas or parts and seven mountains. The Bhāratavarṣa is the southern-most Varṣa or country in the Jambūdvīpa and includes within its boundary the mighty Himālayas. For other Dvīpas, Varṣas and mountains, see pp. 90-92 of the text.

69. *Jāmhavī*The river Ganges.
70. *Takka*The country lying between the two rivers, the Vipāśā and the Sindhu. It was the country of Vāhikas or Takkas. Śākala was the capital of the Takkadeśa which included the Madra and Āratta countries. The Rājatarāṅginī locates this country on the banks of the Chenab or Candrabhāgā. According to Rājaśekhara the people of this country used to talk in a language which had an admixture of Apabhramśa.
71. *Taṅgana*. ...According to Rājaśekhara, this is a country in the Uttarāpatha. Mr. N. L. Dey identifies this as the land extending from the Rāmgangā river to the upper Sarayu.
72. *Tāpī* ...The river Tapatī or Taptī. It rises from the Vindhya and falls into the Arabian sea near Surat.
73. *Tāmrāparṇa* ...One of the nine parts of the Bhāratavarṣa. It is identified with Ceylon.
74. *Tāmrāparṇī* ...The river Tāmrāparṇī which rises from the Agastīkuta on the Malaya hills and flows through the district of Tinnevely in the Madras Presidency.
75. *Tāmrāḷptaka*...Tamluk, situated on the western bank of the Rūpnārāyana in the district of Midnapur in Bengal.
76. *Tuṅgabhadrā* ...A tributary of the Kṛṣṇā river. Kiṣkindhā is said to be situated on the banks of this river.

77. *Turuska*Eastern Turkistan. It is mentioned by Rājasekhara in the groups of countries included in the northern India.
78. *Tusāra*Rājasekhara located this country in the northern India. According to Dr. Stein, the upper Oxus valley, including Balkh and Badakshan was called Tukhāra or Tuṣāra. (Rājatarāṅgī, Vol. I., p. 136).
79. *Tuṣāragiri* ...A peak of the Himālayas near Gangotri. Rājasekhara states that Sarasvatī got a son Sārasvateya Kāvyapurusa here who was later, married to the daughter of Gauṇī at this place.
80. *Tosala*It is identified with Dakṣiṇakośala, as Tosali is mentioned in the Aśoka inscription at Dhauli. Rājasekhara includes this country among the eastern countries of India.
81. *Travana*... ...This country is located in the western India. Rājasekhara informs us that the people in Suiāstra and Travaṇa countries could speak Sanskrit fluently with an Apabhramsa accent.
82. *Dakṣiṇadesa*...Southern India bounded by the Narmadā in the north and the Cape Comorin in the south.
83. *Dakṣiṇāpatha* Same as Dakṣiṇadesa. According to Rājasekhara this represents the portion of the Indian peninsula lying to the south of the Māhismatī.
84. *Dandaka* ...It is difficult to identify this with Daṇḍakāvana of the Rāmāyana, since Rājasekhara mentions Mahārāstra, etc. comprising the real Daṇḍakāraṇya according to modern conceptions, as separate countries. Thus, Tonḍaimaṇḍala or Dinḍivanam, which is situated in South

India between the countries of Cola and Kāñchi, may be identified with the Daṇḍaka of Rājasekhara.

85. *Dardura*... Kālidāsa mentions in his *Raghuvamśa* that both the mountains of Malaya and Dardura are situated in close proximity in the southern-most part of India near Tāmraparṇī. (IV. 50-51). Mount Dardura, thus, can be with little difficulty identified with the Nilgiris in the Madras Presidency. But, since Rājasekhara locates the Dardura hills in the eastern India, it ought to be identified with the Deogarh peak in the eastern part of the Vindhya.
86. *Das'apura* ...Mandasor in Malwa. It is locally known as Dasore from which the Dasora Brahmins derive their names.
87. *Dās'eraka* ...Malwa.
88. *Devasabhā* ...Rājasekhara locates Devasabhā in the western India and from this point onwards, the whole of the western part of India is considered by him to be the पश्चिमदेश. Devasabhā is also the name of a mountain in the western India, and as such this may be identified with the mountainous parts of either the Dewas state or Udaipur where the Dhebar lake is situated. The rivers Sarasvati and Sabarmati rise from these parts near Udaipur and flow through the western India. Kautilya in his *Arthaśāstra* (p. 78) mentions a variety of sandal as दैवसमेय. By this, he very probably means either the hills or the country of the same name देवसभा mentioned by Rājasekhara where excellent sandal wood may be obtained.
89. *Devikā* It is a river in the northern India, and

may be identified with the present river the Deeg, which is a tributary of the Ravi.

90. *Dramila*Same as Dravida.
91. *Dravida*The words Dramila and Dravida are mentioned by Rājaśekhara to denote the inhabitants of the southern India, and not the name of the country. The use of these words is the same as in the case of the word Gauda.
92. *Droṇācala* ...The Doonagiri mountain in Kumaun.
93. *Narmadā* ...Rājaśekhara includes this amongst the rivers of South India. It rises from the Amrakantaka hills in the Vindhya range, and flows into the gulf of Cambay.
94. *Nāgadvīpa* ...One of the nine parts of the Bhāratavarṣa. It may be placed in the western part of India if we are to take into account the sequence of the nine parts mentioned in the Purāṇas.
95. *Nāsikya*Nasik. Same as Pancavatī.
96. *Nisadha* ...This is mentioned as a mountain in the Jambūdvīpa or Asia, and as situated immediately to the south of the Mahāmeru. It is said to be the principal mountain of the Harivarṣa in the same way as the Himālayas may be called the principal mountain of the Bhāratavarṣa. It is identified with Hindukush by Mr. N. L. Dey.
97. *Nilagiri*One of the Varṣa mountains of Jambūdvīpa or Asia. Rāmyakavarṣa is attached to this, and the position of the mountain is immediately to the north of the Mahāmeru.
98. *Nepāla* ...Nepal. Rājaśekhara includes this in the list of the mountains and also of the countries in the eastern India.

99. *Payoṣṇī* ...A river in the southern India and may be identified with the Pūrṇā, a tributary to the river Tāpī.
100. *Pallava* ...This name often denotes a dynasty which ruled over the southern India from the 5th to the 9th century A. D. with the capital at Kāñchī. The country surrounding Kāñchī very probably was known as the Pallava country after its rulers, because Kāñchi is mentioned by Rājaśekhara as a separate country in the southern India.
101. *Pas'cāddes'a* ...Western India. This comprises Sindh, Western Rajputana, Cutch, Gujarat and a portion of the adjoining coast on the lower course of the Narmadā. Devasabhā is mentioned as its eastern boundary.
102. *Pāñcāla* ...The Pāñcāla country is located in the Central India or Madhyadeśa which is extended from the foot of Himālayas to the Yamunā and between Vinasāna and Prayāga. It is divided into north and south Pāñcālas with Ahiccitra and Kāmpilya as their respective capitals. The two portions of the Pāñcāla country are separated by the river Ganges. According to Rājaśekhara, however, the Pāñcālas of Antavēdī (see No. 2) were highly civilized and their capital was at Kanauj. On page 8 of this work he used the word Pāñcāla to denote the country comprising the whole of the northern and central India.
103. *Pāṭalīputra* ...Patna, the capital of Magadha.
104. *Pāṇḍya* ...The modern districts of Tinnevely and Madura in the Madras Presidency. Kālīdāsa mentions Uragapura as the capital of the Pāṇḍya king (Raghuvamśa, VI. 59-60).

This may, therefore, be identified with modern Nāgarkoil instead of Urayūr in the Trichinopoly district.

105. *Pāryātra* ... One of the Kulaparvatas in the Kumārdvīpa. This may be identified with the north-western part of the Vindhya range extending right upto the gulf of Cambay.

106. *Pāla* ... The words Pāla and Mañjara occur in two places in this work, and in both the places they appear joined together, and are said to be the Janapadas as well as mountains situated in the Dakṣiṇāpatha. These two, therefore, may be taken as one word and identified with Pāl near Mahād. The author of the *Periplus* mentions Palapatnai as a sea-port in the Deccan and this is identified by Dr. R. G. Bhandarkar with Pāl near Mahād (see Bhandarkar's History of the Deccan. VIII.). It is quite possible that Rājasekhara's Pālamañjara represents the same place. But this word certainly does not denote the Pāla dynasty of Bengal since Rājasekhara locates this Pāla in the southern India.

An alternative identification of this obscure word may also be offered. The Janapada Pālamañjara may represent the Palaesumundus (of the Greeks) mentioned in the *Periplus*. It is commonly identified with Pārasamudra and is supposed to have been the capital of Ceylon. (see Mr. N. L. Dey's Geo. Dictionary).

107. *Pundra* ... Pundravardhana. The district of Malda in East Bengal.

108. *Puskarakdvīpa* One of the seven Dvīpas of the world. Jambūdvīpa is situated in the middle, while the Puskara is the third from Jambū.

109. *Pūrvadesa* ... Eastern India. This portion lies to the

cast of Benares and includes within it Assam and Burma.

110. *Pr̥thūdaka* ...Pehoa in the Karnal district of the Punjab on the river Sarasvatī. Rājasekhara mentions that the Uttarāpatha or the northern India is to be considered as the country lying beyond Pr̥thūdaka. Modern Pehoa is on the northern side of the Sarasvatī and is fourteen miles to the west of Thanesvar.
111. *Prayāga* ...Allahabad. This is the eastern boundary of the Madhyadeśa or Central India which is bounded by the Himālayas, the Vin-dhyas and the Vinasāna.
112. *Prāgyjotiṣa* ...Kāmarūpa or Kāmākhyā in Assam. According to Kālidāsa (Raghuvamśa. IV. 83-84) Prāgyjotiṣa and Kāmarūpa are the same. Rājasekhara mentions Kāmarūpa as one of the mountains in the eastern India. (see Kāmarūpa).
113. *Plakṣadvīpa* ...One of the seven Dvīpas constituting the world This is the first Dvīpa from the Jambū which is in the middle of the earth.
114. *Barbara* ...It is mentioned as one of the countries in the northern India. The Purāṇas also locate this country in the north or in the north-western provinces. Ptolemy and the author of the *Periplus* mention the Barbari and Barbarike as an emporium in India, and Cunningham identifies this with Bhambūra (see Cunningham's A. G. p. 339.) on the bank of Sindhu. The country of Barbara is said to be a famous place for sandal-wood which was known as Barbarikacandana. (*Ibid.* Notes, p. 695). Thus, the country of the Barbaras may be identified with the Barbari, Barbarike, or Barbaricum which is situated in the north-west province on the bank of the river Indus on its western

course. In this connection, it is worthy of note that since Rājasekhara places this country in the exact north, the northern part of Baluchistan may also be taken as the Barbara country.

115. *Bālhaveya* ... Rājasekhara locates this country in the northern India. This may be the same as Bhātia near Multan. Native historians and the early Arab geographers mention Bhātia as a strong fortress near Multan on the Indus. Cunningham also mentions it as Bhātia or Bāhiya or Bāhatiya and locates it between Multan and Alor or Aror. (see Cunningham's A. G. p. 294 and Map. ix.).
116. *Bālhiḥa* ... Sec Vāhika.
117. *Bandusaras* ... A sacred spot in the Himālayas two miles south of Gangotri (see Cakravartikṣetra).
118. *Bṛhadgrha* ... Rājasekhara calls it a mountain in the eastern India. This may represent the mount Everest in the eastern range of the Himālayas.
119. *Brahma* ... A country in the eastern India. This is presumably the modern Burma including the upper and lower portions.
120. *Brahmas'ilā* ... Brahmasilā formed the eastern boundary of the city of Kanauj (see Notes p. 244).
121. *Brahmottara* ... A country in the eastern India. The northern portion of the Berhma country or the Upper Burma. It may be noted that the Brahma country included both the upper and lower Burma.
122. *Brāhmaṇavāha* Rājasekhara mentions this as one of the countries in the western India. Cunningham identifies this as the city of Brāhmaṇa captured by Alexander, and called by the

Greek historians as Harmatalia, a corrupt or foreign pronunciation of the Sanskrit word Brāhmaṇasthala. Brāhmaṇavāha seems to be the Hindu name of the city which the Muhamadans afterwards called Brāhmanābād. It was situated on the eastern reaches of the river Indus. Its present position seems to be in the neighbourhood of Hala in Sindh at two-thirds of the distance from Multan to the mouth of the Indus and it lies parallel to Hala. Here, the ruins of a large city have been excavated recently, where various pre-historic remains have been discovered. This ruined city lies at a distance of 47 miles to the north-east of Hyderabad, and 28 miles north-east of Hala. The place is now known as Bambhraka-thul or the 'Ruined Tower' and this name is derived from a broken brick tower which is the only building now standing. It was undoubtedly one of the oldest cities in India; the historian Bilādhura writing a thousand years ago calls it 'Brāhmanābād-al atīqah' or Brāhmanābād the ancient. (see Cunningham's A. G. pp. 306-318; Map. ix., and *Ibid.* Notes p. 691).

123. *Bhādānaka* ... Rājasekhara does not give its exact location but mentions that the people of Bhādānaka talked a language which had an admixture of Apabhramśa like the people of Maru and the Takkas. Bhādānaka, therefore, appears to be the same as the Bhādiya or Bhādiyanagara of the Pāli books. Mr. N. L. Dey identifies this Bhādiya with Bhadaria eight miles to the south of Bhagalpur in Bihar. Mahāvīra, the last Jain Tīrthānkara is said to have visited this

place. But this identification is open to objection since Rājasekhara mentions Bhādānaka along with Takka and Maru countries, which are situated in North India. Bhādānaka, therefore, may be the same as Bhātadhāna, a country mentioned in the Mahābhārata (Sabhā. ch. 32.) as situated in the northern India. It may be located somewhere between the river Śatadru and Vinasana. (see Pargitar's map. J. R. A. S. 1908).

124. *Bhāratavarṣa* This is one of the Varṣas in the Jambūdvīpa or Asia with the Himālayas as the Varsapārvata. The Himālayas is the third mountain on the southern side of the Mahāmeru which is situated exactly in the middle of the Jambūdvīpa. The Bhāratavarṣa again is divided into nine parts. India is one of them, and is called the Kumāridvīpa.
125. *Bhṛṅgakacca* ...Broach and its surrounding parts.
126. *Bhaimarathī* ...The river Bhīmā in the Dakṣiṇāpatha which joins with the Kṛṣṇā.
127. *Magadha* ...The province of Bihar or South Bihar.
128. *Mañjara*... ...See Pāla.
129. *Madhyadesa* ...The country bounded by the river Sarasvatī in Kuruksetra, Allahabad, the Himālayas and the Vindhya.
130. *Maru* ...Rājaputana or Mārwar.
131. *Malada* ...A portion of the district of Shahabad in Bihar. Rājasekhara mentions this as one of the eastern countries.
132. *Malaya* ...The southern ranges of the western Ghats lying south of the river Kāveri.

133. *Mallavartaka*...Rājaśekhara mentions this among the eastern countries. This, therefore, cannot be identified with either Malladeśa or Multan, or Malava or the country inhabited by the Mallois of the Greek historians, since we have to seek for its identification a country situated in the eastern part of India. It is, therefore, probable that the Mallavartaka represents the country in which Mallapurvata or Pārśvanātha hills are situated, namely the portion now forming the districts of Hazaribagh and Manbhum in the province of Bihar and Orissa.
134. *Mahārāṣṭra* ...The Marāthā country or the country watered by the upper Godāvari, or the land lying between this river and the Kṛṣṇā. This was also called Daṇḍakāranya in ancient days. (see Ramāyana, Āranya, ch. I. and Bhandarkar's Hist. of Deccan. II.).
135. *Mahī*The river Mahī which springs in Malava and falls into the gulf of Cambay.
136. *Mahendra* ...Rājaśekhara mentions Mahendra among the mountains of South India. According to Kālidāsa(Raghuvamśa. iv. 39-40)Mahendra is situated in the Kaliṅga country. But Rājaśekhara includes Kaliṅga both in the group of eastern as well as southern countries. It, thus, appears probable that Mahendragiri near Ganjam was the northern boundary of the Kaliṅga country.
137. *Mahodaya* ...Kanauj or Kānyakubja.
138. *Mālava*Malwa or Avanti. Its capital was Ujjayini.
139. *Mālyas'ikhara* Rājaśekhara mentions this as a mountain in the western India. It cannot, therefore, be identified with mount Mālyavān supposed to be situated near Kiṣkindhā in

South India. According to the Rāmāyana, Rāma stayed on this mountain at the request of Sugrīva during the rainy season. Mālyasikharā of Rājasekhara, therefore, seems to be different from the mount Mālyavān of the Rāmāyana, and its identification may be sought for in the Vindhya range, as a peak near about the Mālava country on the west.

140. *Māhisaka* ...This is a country on the lower Narmadā with Māhiṣmatī as its capital.
141. *Māhiṣmatī* ...Maheśvara or Mahesh on the right bank of the Narmadā forty miles to the south of Indore. From this city onwards to the south, begins the Dakṣiṇāpatha of Rājasekhara.
142. *Mudgara* ...The country of Mudgara is identified with Monghyr in Bihar Rājasekhara locates this in the eastern India.
143. *Murala* ...Rājasekhara locates this country in South India and characterises the complexion of the ladies of this country as black. It cannot be identified with Kerala, as Kerala is mentioned separately by him. Muralā is the name of a river in South India and it is different from the Narmadā. Kalidasa mentions (Raghuvamśa. iv. 53-55) the river Muralā as flowing near the Sahya mountain and the Aparāntadeśa. The land lying between Kerala and Aparāntaka near Sahya on the Muralā bay, therefore, be taken to be the present equivalent of the Murala country. The country of Murala may, therefore, be identified with the country of Mīnaja through which the river Mūlamuthā or Muralā flows and joins as a tributary with the river Bhīmā.

144. *Mekala* ...It is a part of the Vindhya range called Amarakantaka wherefrom the river Narmadā rises. This fact accounts for its name Mekalakanyakā.
145. *Meru* ...Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. It is encircled by the Ilāvṛtavarsa.
146. *Yamnā* ...The river Jumna.
147. *Yavana* ...Rājaśekhara locates the Yavana country in the western India. It is well known that the Yavanas were foreigners and they were originally living in countries beyond the Indus. Kālidāsa mentions in his Mālavikāgnimitra that the Yavanas were ruling in the western bank of the river Sindhu. Very probably, the south-eastern part of Baluchistan may represent the Yavana country as mentioned by Rājaśekhara and not Gīrnar, Saurāstra, etc. since they are mentioned by him separately.
148. *Ratnavatī* ...A city on the southern ranges of the Malaya mountain.
149. *Ramatha* .This country is situated according to Rājaśekhara in the northern India. (see Bālabhārata 1. 7.). This may represent the country parts near the Raumaka mountain. (see Cunningham's A. G. map vi.) The Viṣṇu-Purāṇa mentions Rāmas along with the Hūnas, Sālvas, S'ākalas and others in the northern India. These Rāmas may belong to a foreign tribe and may be identified with the people living at Aornos or the ruined fortress of Ranigat according to Cunningham's A. G. pp. 67-84. In that case, it is also probable that Ramatha of Rājaśekhara may represent the Rāma tribe of the Viṣṇu Purāṇa.

150. *Ramyakavarṣa* This is the first Varṣa to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. Mount Nīla forms the principal mountain of this Varṣa.
151. *Rāvanagangā* According to Rājasekhara, this is a river in South India. It is difficult to identify this river, but it is likely that it was situated in Ceylon or the Lankā of Rāvana. The Rāvanahrada situated in the Himālayas with an image of Rāvana on its bank seems, however, to be different from this Rāvanagangā.
152. *Lankā* ... This Lankā seems to be situated in the southern-most parts of the Indian peninsula, as an island somewhere in the Indian ocean. The description of this island in the Rāmāyana as well as in the Kāvya-mīmāṃsa and the Bālarāmāyana, does not favour its identification with Ceylon or Simhala. In the Rāmāyana, it is stated that the river Tāmraparṇī has to be crossed in order to reach Lankā, but this river does not lead to Ceylon. In the Kāvya-mīmāṃsā, it is said that the monsoon current starts from Lankā and reaches the Kerala country immediately after. This will not be possible should Ceylon be identified with Lankā. In the Bālarāmāyana also, while describing the returning journey of Rāma on the Puṣpaka chariot towards Ayodhyā, Rājasekhara mentions Lankā and its surrounding places first, then in succession the ocean, the bridge or the Setu and the Simhala island. He also states that Rāma and others espied Simhala when the Vimāna deviated from the original path in a different direction. cf. तिर्थगिवसानगतिनाटितकेन विभीषण.—पश्यस्ये जलधिपरिखं मण्डलं सिद्धलानाम् etc. It is clear from this sta-

tement that according to Rājasekhara the island of Laṅkā is situated on the western side of the peninsula beyond Travancore, while Simhala or Ceylon is on the eastern side of it. The identification thus seems to be improbable.

153. *Lāṭa* ...Southern Gujarat including Khandesh or the tract of territory situated between the river Mahī and the lower Narmadā. According to the *Kāvya-mīmāṃsā*, the *Lāṭas* talked in *Piākrta* language and hated Sanskrit. According to the *Bālarāmāyaṇa*, also, *Lāṭa* is situated in the western India to the north of the lower Narmadā.
154. *Limpāka*. ..Rājasekhara places this country in North India. Cunningham identifies (A.G. p. 49) this with the Lapo of Hiuen Tshang and Lambatoc of Ptolemy or the present Lamghan which is a small tract of country lying along the northern bank of the Kabul river and bounded on the west and east by Alingar and Kunar rivers and on the north by the snowy mountains.
155. *Lohitagiri* ..One of the mountains of the eastern India. This perhaps represents the eastern range of the *Himālayas* through which the river *Lauhitya* or *Brahmaputra* flows.
156. *Lauhitya* ..The river *Brahmaputra*.
157. *Vaṅga*The name *Vaṅga* is only applied to the eastern portion of the delta of the *Ganges* on the coast of the bay of Bengal.
158. *Vaṅgurā*Known also as *Bañjulā* or *Mañjulā*, a tributary of the *Godāvarī*. The *Sahyapāda* mountain or western Ghats is said to be the source of the two rivers.
159. *Vatsagulma* ..According to Rājasekhara's conception *Vatsagulma* is a city in the country of *Vidarbha* (see also *Karpūramañjaī* I.)

This may be identified with the Varṁśa-gulma of the Mahābhārata and from this place the river Narmadā rises. In that case, this would be situated in the Vidarbha country. Vātsyāyana in his Kāmasūtra mentions one Vatsagulmaka as different from the Vidarbha (see Notes. p. 148).

160. *Varuṇa*One of the nine divisions of the Bhārata-varṣa. From the order in which the names are mentioned both in the Purāṇas as well as in the Kāvya-nimāṃsā, some are inclined to surmise that Varuṇa was situated in the north-eastern direction of India, and that it may represent an Indian colony in Central Asia (see Cunningham's A. G. Notes p. 754).
161. *Varṇā*According to Rājasekhara, this is a river in South India, its source being the Sahya mountain. It may be identified either with the river Kṛṣṇā or Benā which is a branch of the Kṛṣṇā and rises from the western Ghats
162. *Vallāra*The country ruled by the Vallāla dynasty in South India seems to be called Vallāra. It represents the country near Veṅkatagiri including Chittoor and Vellore in the Madras Presidency.
163. *Vallhava*One of the countries in the northern India. It may be identified with the Vallapura (Ballawar) one of the hill states mentioned in the Rājataranginī. It is in the south-eastern direction of Kashmir.
164. *Vāṇāyṇya*A country in the north, generally identified with Arabia (see N. L. Dey). Kautilya considers the horses of this country as best. (Kautilya-Aśvādhyakṣa).
165. *Vāṇavāsaka* ...North Kanara was known by this name. Ptolemy refers to a town called Banaouasei (Benavas) on the left bank of the Varadā

river which is a tributary of the river Tuṅgabhadīā in North Kanara. Vanavāsī was the capital of the Kadamba dynasty and was founded by the king Mayūrvarman.

166. *Vāmanaswāmi* This is a temple of Vāmana situated in the western part of the city of Kanauj (see Notes p. 243).
167. *Vārānasi* ...Benares.
168. *Vārtaḡhni* ...A river in the western India according to Rājasekhara. It may be identified with the river Vātrak a tributary of the Sābarmatī. The two rivers meet near Kaira.
169. *Vāl̥hika* ...The country between Bias and Sutlej, north of Kekaya (see Rāmāyana II. 78.). According to the Trikāṇḍaśeṣa, it is Trigarta. Bāhikas, Vāhikas and Jartikas are identical with the people of this country. According to the Mahābhārata (Karna, ch. 44) Bāl̥hikas living in Balkh are foreigners who invaded into India. They had S'ākala or Sialkot as their capital which was to the west of the Ravi. (see Cunningham's Notes p. 686). Kātyāyana derived this word from बहिस्. Bāhikas were contemptuous in the public eye, and were compared to cows. Cf. बाहीको गौ. ।
170. *Vāhika* ... Same as Vāl̥hika.
171. *Vitastā* ... The river Jhelum.
172. *Vidarbha* .In ancient days, the country of Vidarbha comprised the whole of Berar, Khandesh and portions of the Nizam's territory and Central Provinces. (see Krathakaisika).
173. *Vulcha* ... Tirhut or Tirabhukti.
174. *Vinas'ana* .The spot where the Sarasvatī disappears in the desert after taking a westerly course from the Thāneśvar. It may be located in Sirhind (Patiala state).

175. *Vindhya*... ...The Vindhya range or Vindhyadakṣiṇapāda or the Satpura hills between the Tāpī and Narmadā.
176. *Vipās'ā* ...The Bias or Beas, a tributary of the Sutlej.
177. *Viśālā* ...The city of Ujjain, the capital of Avanti.
178. *Venā*A tributary of the river Kṛṣṇā (see *Varṇā*).
179. *Vaidiś'a*Vidiśā Bhilsa in Mālwa in the kingdom of Bhopal on the river Betwa or Vetravatī 26 miles to the north-east of Bhopal. It was the capital of ancient Daśārṇa, and Agnimitra ruled in this city as a Viceroy of his father Puṣyamitra (see *Mūlavikāgnimitra*).
180. *Vokkāṇa*Rājaśekhara mentions this as one of the countries in North India. This country may be identified with Hiuen T'sang's O-po-kien which he places between Melana and Ghazni in Afghanistan. Cunningham is, however, inclined to identify O-po-kien of Hiuen T'sang with the name "Afghan" as the Chinese syllable 'kien' represents 'ghan'. The Indian pronunciation for 'ghan' is kkaṇa and O-po or Ava may stand for Vo. Thus Vokkāṇa may be the same as the O-po-kien or Afghan. The country of Vokkāṇa may also represent the Wakhan Pamirs which lies beyond the Hindukush and the Badakshan.
181. *S'aka*Sakasthan where the S'akas first settled after coming to India. S'ākala or Sialkot in the Lahore division, Punjab, may be identified with this S'aka of Rājaśekhara. S'ākala was first made the capital by Greek king Demetrius; Mihirakula, the Hun, also made S'ākala as his capital in 510 A. D. S'ākala was in ruins when Hiuen

Thsang was on his travels in India (c. 630 A. D.). It is probable that before his time several Hindu kings had attacked the S'akas and destroyed their capital at S'ākala.

182. *S'atadru*... ...The river Sutlej.
183. *S'ālmālidvīpa*...One of the seven Dvīpas constituting the world. This is said to be surrounded by the ocean of Surā. According to Mr. N. L. Dey this represents Chaldea in Mesopotamia
184. *S'iprā*A river on which Ujjayinī is situated.
185. *S'uktīmān* ...The portion of the Vindhya range which connects the Pāriyātra and the R̥ksa-parvata. This is regarded as one of the Kulaparvatas of the Kumāridvīpa or India.
186. *S'ūrasena* ...Mathura or Muttra was the capital of the kingdom of S'ūrasenas. Rājasekhara includes S'ūrasena among the countries in North India and mentions that king Kuvinda once ruled over S'ūrasena
187. *S'rīgavān* ...This is said to be the third mountain to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent Uttarakuruvarsa.
188. *S'oṇa*Rājasekhara mentions S'oṇa as a *Nada* in the eastern India. This is the same Sone which meets the Ganges near Patna.
189. *S'rīparvata* ...Rājasekhara locates this mountain in South India. S'risāila which is situated near Kurnool and at a distance of 50 miles from the Kṛṣṇā station of the G. I. P. Railway appears to be the same as S'rīparvata. It is a sacred spot and two temples, one dedicated to Mallikārajuna Mahādeva and the other to Bhramārambā Devī, are situated here.

190. *S'vabhravatī* ...A river in the western India. This may be identified with the river Sābarmatī in North Gujarat which flows into the gulf of Cambay.
191. *S'vetagiri* ...This is said to be the second mountain to the north of the Mahāmeru which is situated in the middle of the Jambudvīpa. It is regarded as the principal mountain of the continent known as Hiranmaya Vaiśa.
192. *Sarayu* ...A river in the United Provinces. The town of Ayodhyā is situated on the bank of this river and it meets the Ganges near Chāpiā.
193. *Sarasvatī* ...Rājasekhara mentions two rivers of the same name Sarasvatī, one, he places in the northern India, while the other in the west. The first, in the north, is the river which flows alongside Thāneśvara and Pithudaka and disappears into the sandy desert at Vinaśana. The second, in the west, may be identified with the river which flows by Pattan in the Baroda territory and into the little Rann of Cutch. The source of the latter seems to be the hills near Udaipur where the Dhebar lake is situated. (see Devasabhā).
194. *Sahuda* ...Rājasekhara includes this among the countries in North India. This may represent the western Afghanistan where the present Safadkoh and Sabzawar are situated.
195. *Sahya* ...The northern portion of the western Ghats situated between the river Kaverī in the south and the Godāvarī in the north.
196. *Sindhru* ...The river Indus. Rājasekhara locates this in North India.
197. *Simhala* ... •...Ceylon. It is different from the Laṅkā. (see Laṅkā).

198. *Surāṣṭra*.. ...Kathiawad and other portions of northernmost Gujarat.
199. *Sumha*Rājasekhara mentions this as one of the eastern countries. According to Kālidāsa's descriptions, the country of Sumha is situated on the coast of the bay of Bengal near Vaṅga on the Gangetic delta. He also states that the river Kapiśa is to the south of this country. (see Raghuvamśa iv. 35-38). The river Kapiśa is, therefore, to be located in the land intermediate between Vaṅga and Utkala on the eastern coast. (see Kapiśā).
200. *Sūrpāraka* ...This is a country in South India according to Rājasekhara. This is identified with S'opara in the district of Thānā 37 miles north of Bombay and 4 miles north-west of Bassin.
201. *Saumya* ...One of the nine parts of the Bhāratavarṣa. Saumya seems to be a country situated in the north-west direction of India, if we are to rely on the order of sequence as given in the Purāṇas, while enumerating the different parts constituting the Bhāratavarṣa.
202. *Hamsamūrga*...This is also called as Krauñcarandhra or Hamsadvāra, in the Himālayas; it is said to have been opened by Paraśurāma with an arrow. This is identified with the Niti pass, in the district of Kumaon, connecting Tibet with India.
203. *Harahūrava* ..The country lying between the Indus and the Jhelum, the Gandgarh mountain and the salt range. (see Cunningham's map. vi.). Rājasekhara places this country in the northern India.

204. *Harivarṣa* ...This is the first Varṣa on the southern side of the Mahāmeru. Nisadha is said to be the principal mountain of this Varṣa.
205. *Hastināpura* ...The capital of the Kurus, north-west of Delhi. It was situated on the right bank of the Ganges at a distance of 22 miles north-west of Meerut.
206. *Hidimbā*... ...A river in the western India, according to Rājasekhara. This river may be identified with Chambal or Carmanvatī which rises from the Vindhya, flows through the western India and meets with the Yamuna near the Ekacakra which is adjacent to Etawah. This Ekacakra, it may be remembered, is situated near Hidimbavana according to the Mahābhārata. Since, this river flows through the Hidimbā forest, it is not unnatural that it should be called by the name of Hidimbā. The river Hidimbā may also be identified, as an alternative measure, with the river Gambhīra which is a tributary of the river S'ipra in Central India.
207. *Himavān* ...The Hīmalayan range which is the principal mountain of the Bhāratavarṣa.
208. *Himālaya* ...Same as Hīmavān.
209. *Hiraṇmayavarṣa* This is one of the seven Varṣas constituting the Jambūdvīpa or Asia. It is the second Varṣa on the northern side to the Mahāmeru. The S'veta range forms the principal mountain of this Varṣa.
210. *Hūṇa* ...One of the countries in North India. While describing the Dr̥ṣṭvā of Raghu, Kālidāsa mentions the country of the Hūṇas in the northern direction, and adds that it can be reached from Persia by crossing the river Vankṣu (*sic.* Sindhu). The country of the Hūṇas, under the circumstances, may be identified with the country between the modern Waksh and

